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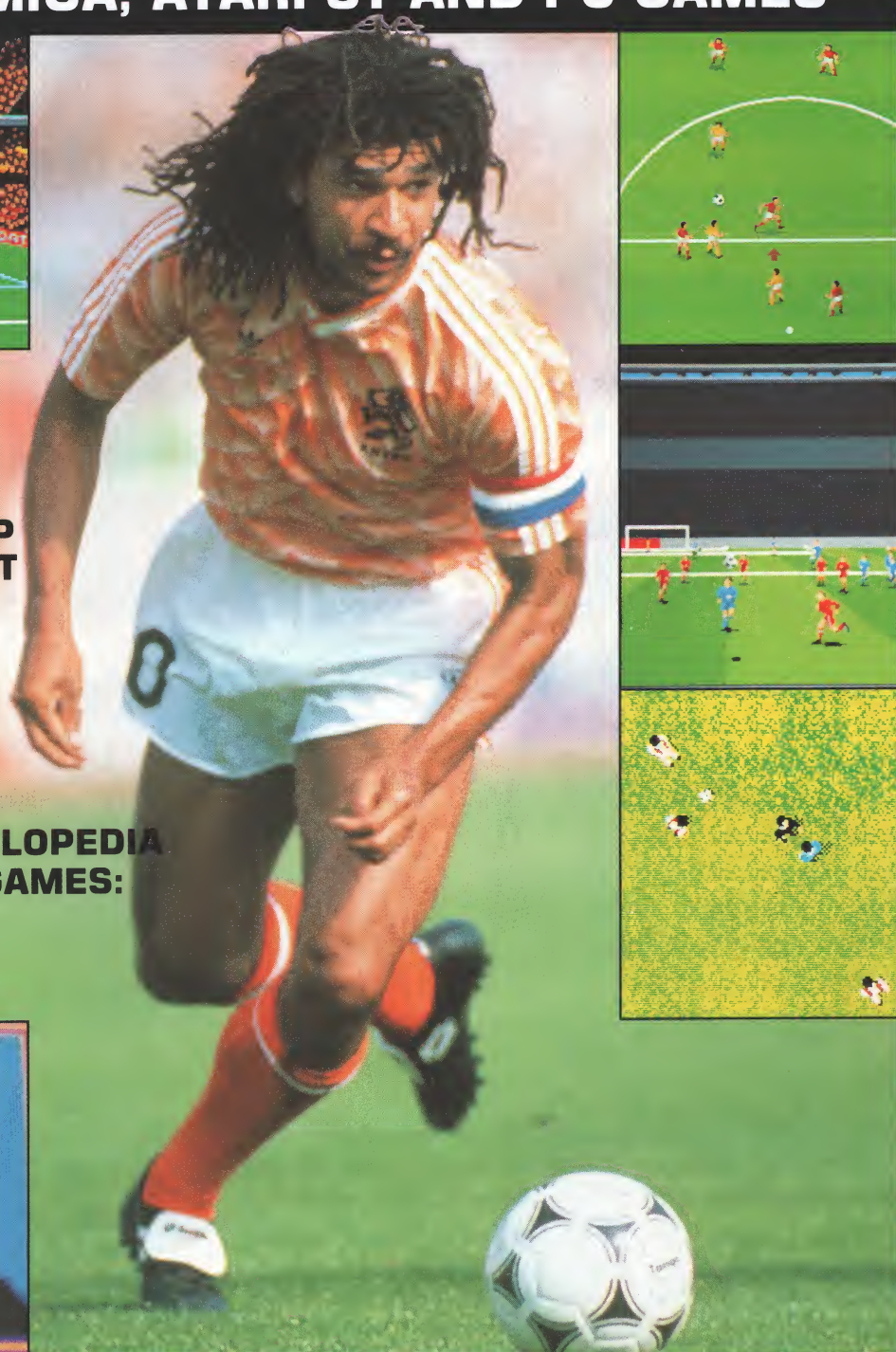
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One

FOR AMIGA, ATARI ST AND PC GAMES

FREE
INSIDE!
PULL-OUT
WORLD CUP
WALLCHART

FREE
INSIDE!
THE ENCYCLOPEDIA
OF 16-BIT GAMES:
PART ONE



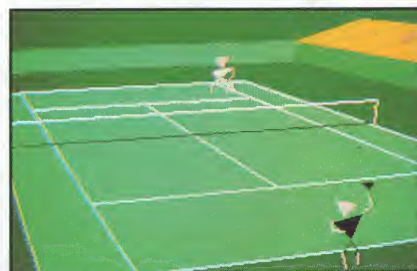
MAGAZINE OF THE YEAR

PLANE SAILING!



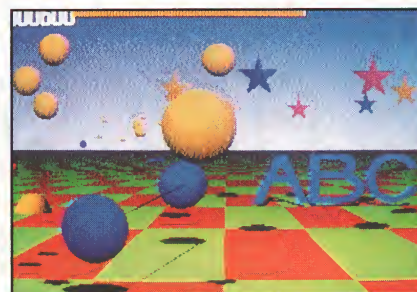
FLIGHT OF THE INTRUDER
Spectrum HoloByte

HIGH-COURT DRAMA!



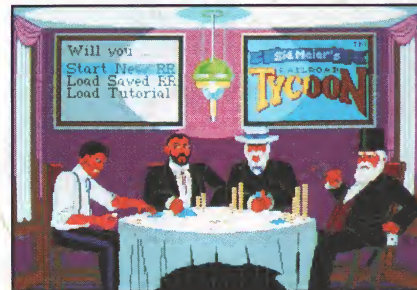
INTERNATIONAL 3D TENNIS
Palace Software

SURREAL THING!



VAXINE
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FINANCIAL TRAINS-ACTION!



RAILROAD TYCOON
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THE
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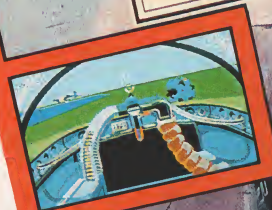


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ATARI ST, IBM PC, AMIGA

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JUNE
1990

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FOR AMIGA, ATARI ST AND PC GAMES

FREE INSIDE! PULL-OUT WORLD CUP WALLCHART

FREE INSIDE! THE ENCYCLOPEDIA OF 16-BIT GAMES, PART ONE

MAGAZINE OF THE YEAR

PLANE SAILING!
FLIGHT OF THE INTRUDER
Spectrum Holdings
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INTERNATIONAL 3D TENNIS
Palmer Software
SURREAL THING!
VAXINE
US Gold
FINANCIAL TRAINS-ACTION
RAILROAD TYCOON
MicroProse

5 UP FRONT

AND HERE it is. The One in new clothes. After 20 months in Mr Byrite T-Shirts and flared and faded demins, The One's gone out and bought itself a new suit from Cecil Gee. But that's not all. Apart from the new togs, The One's sucked on lots of packets of Clorets and now boasts a fresher outlook, with more of everything and a few new toys besides. And there's more to come. Like a savoury Strategy section, a dinky little Sonix tuition, and a new, improved Grafix area. Oh yes, and lots of skill features. We may have lost the Brennan, but we will win the war (?).

Be safe. Be seen. Be here next month.



6 LETTERS

WHY IS a wrong number never engaged? If you melted dry ice, could you swim without getting wet? Why is the alphabet in that order? All these and more questions aren't answered in our regular reader's forum.



8 NEWS

DIT DIT dit dit dit dit... A round-up of all that's sporty this summer is accompanied by (amongst other things) the new **Falcon Mission Disk**, and a look at what's new from Electronic Zoo. Co.



17 WORK IN PROGRESS



PLEASE be sure to discard any loose clothing when in close contact with heavy machinery... It's hard hats all round as we visit the construction site again to see what's coming together this month. Bullfrog's aquatic adventure **Flood** gets the once-over along with a couple of Core crackers, Spectrum HoloByte's most ambitious project to date, and the sequel to E-Motion.

ADVERTISERS INDEX

WITH 108 pages to choose from, you need some help to locate the advertisements. So here's the hand...

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OU
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aus
of s
see
soc
and
cas
and
mu

BRIAN
fighter
scene.



33 REVIEWS

OUR CRACK (pot) team of hard-nosed hacks cast their auspicious gaze over a veritable army of software — more than you've ever seen in *The One* before. There's a sporty feel in the air, with soccer, golf and tennis all rearing their heads to cash in on the summer months. Oh, and don't forget the steam trains, mutant ants, Viking gods...



92 DEMOS

DEBONAIRE demo dude Phil South takes a look at his PD File to tell what's bodacious and what's bogus in the latest batch of 'free' software. Watch out for that car, Phil!



94 ARCADES

BRIAN Nesbitt presses for action with a trio of fist fighters and all the latest gossip from the hot coin-op scene. What a guy!



97 FEATURE

THIS IS the point where the talking has to stop — and the definitive look at the world's greatest game starts. With the World Cup around the corner, Gordon 'Faster Than A Speeding Gullit' Houghton traces Soccer from its roots to its probable future, encompassing the software side along the way. And all that without even stopping for a half time orange.





SO WHAT ABOUT CDI THEN?

Dear The One

I have just bought a Marantz CD50 CD Player. At the back of the machine is a plug marked CD-I. Does this mean that when CD games come out that I can link my CD to my Atari ST?

Steven Beattie, Carlisle

Whether it will be possible to use your existing CD player if and when CD-I (Compact Disc Interactive) become readily available is a question we are often asked. Chances are you won't — even if you have a special port like on your machine. At the moment your regular CD players and dedicated CD-I machines are completely different. It remains to be seen if in the future they evolve into one in the same unit, and it's certainly something we intend to look at for a future issue. In the meantime, why don't you have a look in the manual for an explanation of the port. Better still, give Marantz a call on the number provided on the manual.

DEMO DILEMMA

Dear The One

After reading your Demos section in Issue 19 I was wondering if you could please give me an address of somewhere where I could get demos of animated or digitised artwork, music or game demos. Also could you please give me an address of somewhere where I could get the latest posters for new games. I own an Amiga 500.

Robert Scoles, Canterbury, Kent

All you have to do for addresses of demo suppliers is to look at the bottom of the Demos page — all the information you need is there. Alternatively, there's always the advertisements within these very pages. On the posters front, most software houses are quite prepared to provide them (if they exist in the first place of course) — simply write to the addresses featured on the advertisements. Oh — and a suitable stamped, self-addressed envelope will help.

TRIVIAL TRIO

Dear The One

Please please please please please could you tell me three things about the Amiga software?

- 1) When is **Shadow Warriors** to be released?
- 2) When is **Golden Axe** to be released?
- 3) Is **Fire And Forget** still available for the Amiga?

G Akroyd, Halifax

PS: What do you do when an elephant sits on your ST? Go and buy an Amiga.

Right... Ocean's conversion of Tecmo's Shadow Warriors is nearing completion as we speak, and you can expect to see something within the next month or so. Work on Golden Axe has only recently begun (it's being produced for Virgin Mastertronic by the same team behind Corporation — see page 17), so we won't see anything until the end of the year. Finally, Fire And Forget is still available. Contact Entertainment International on (0268) 541126.

MEDALS MISSING?

Dear The One

Why don't you use the fun grading technique for amazing games like other magazines do? For example, C+VG has a C+VG Hit, Zero has a Zero Hero and ZZAP! has the Gold Medal Award. The list could go on for another three lines. The point is why don't you have one? You could use something like The One Winner (no, I didn't chew my pen for half an hour to think of that, it took me a couple of seconds actually). I think it gives the magazine that little bit more appeal.

Don Battersea, Tyne & Wear

We don't have an accolade for high-scoring games in The One because there's no need. We leave the ratings to speak for themselves. If we enthuse about a game and it gets — let's say for the sake of argument — 90 per cent, it's pretty obvious we like it, and so we don't need to further hammer the point home by sticking an accolade on top. Yes?

WHERE ARE THEY NOW?

Dear The One

I am a very happy Amiga owner who is quite pleased with my machine. However I have one gripe. I used to own a 48K Spectrum for many years and enjoyed many games like **Rastan**, **Combat School**, **Green Beret** and so on. I have seen in back issues of The One that these were being converted to the Amiga — where are they? Have the programmers scrapped them?

Alan Major, Peterlee, Co Durham

Ocean Software did indeed have plans to bring them to the ST and Amiga. Unfortunately it was not to be, and for one reason and another they were simply never produced. There is still an outside chance of them appearing one day, but it wouldn't be a good idea to hold your breath waiting.

KRISTAL QUERY

Dear The One

Two things really. The first, after purchasing the game **The Kristal** and months of trying to complete it, I looked for some tips in some old copies of The One. I found part one of the solution in the July 1989 issue but, when looking at the August 1989 issue, I found no sign of The Kristal part II solution. Whatever happened to The Kristal Solution Part II? I am desperate to complete The Kristal. Please could you send me The Kristal Solution Part II or print it?

The second thing is, I am thinking of buying **It Came From The Desert**, and friends and other reviews say you need 1Mb, but you only mentioned that the Atari would need 1MB and said nothing about the Amiga.

Anthony Sharp, Ingatestone, Essex

The problem we encountered when printing The Kristal solution was the ST version. While the Amiga version was happily out and about in the shops, the ST version was waiting on release — and we were assured by Addictive that it would hit the shops imminently. But after we published the first part of the solution, the ST version hit development problems and

the release was postponed for months. The reason we haven't yet published the second part is because we weren't keen on the idea of giving away the whole solution before the ST version was released, as it's a bit tempting to have a complete solution at hand even before you get the game. The ST version has in fact been released at long last, and so you can expect to see The Kristal taken care of in the near future courtesy of The One's new 16-bit games encyclopedia. As for Desert, we did indeed forget to mention that it only runs on a 1Mb machine. Sorry 'bout that.

CONSTRUCTIVE CRITICISM

Dear The One

Warning! This letter contains criticism.

Firstly, Andrew Braybrook's hypocrisy. First he slags off the ST in ZZAP! — now it's hit fave rave and now the **Paradroid 90** affair. First he says he will improve his ST version to make full use of the Amiga — and now he can't even be bothered to make it scroll in all directions (something even the C64 did easily). So I say: "No Andrew! We don't like stinking ST port-overs! Change it!" Also, no matter what he says, **Rainbow Islands** could have been improved on the Amiga in two ways: full vertical screen and hardware sprites for the main character.

Secondly, your Demos section. Please get someone who actually likes real demos to write it. It comes across as if it's a chore to write and you seem to cover the most boring things. Also, I don't think you have the right to criticise people's work — they do it for free. If you don't like a demo then don't mention it.

Thirdly, I reckon you waste too much space treating programmers like gods — giving their life history etc. Who cares? They are just doing a job like anyone else.

Fourthly, stop trying to be clever giving dual-meaning version updates, eg: Issue 20's **Infestation** ST box and Issue 19's **Manchester United** ST box. All this "Hoho..." business. If one version is better than the other, say so. Cut the crap! Are you afraid the Amiga is going to appear better or something?

Name and address not supplied

With regard to your first point, we put your argument to Andrew Braybrook himself, and he had this to say: For a start on Rainbow Islands, there's no way you could have a full vertical screen display, because you'd have to overlay the score display and the gem counter, and we just don't have enough hardware sprites to make that happen. As for the hardware sprite on the main character, that wouldn't have made a blind bit of difference! With Paradroid 90, part of the reason for the two-way scroll is because the game runs at 17 frames a second, and were it scrolling in all eight directions at that speed, it just wouldn't work as well as the original. And I'm convinced that it works fine as it is now. Finally, this is NOT an ST port-over — the Amiga version has a larger playing area, hardware sprites all over the place, better colour fades, the blitter is used almost everywhere and we've got four-voice stereo sound and a wider variety of music. Satisfied?

Point Two: We have got someone who likes real demos doing the Demos section. He does it every month. The content is dependent on availability. We could make them up for ourselves, but we haven't the

time — and anyway, it's supposed to cover readers' demos. On your third point: there are enough people who do care about programmer information to make covering them worthwhile. Point Four seems a little confused. But you seem to be trying to say that we should compare the different versions. We would, only it's a waste of time. We don't see the need to tell owners of one machine whether their version is better or worse than the others.

SILLY QUESTION

Dear The One

It's all okay telling us about arcade games, but where in the name of wotsit do we get them? For example I'm interested in (coin-op of course) **Operation Wolf**, **Operation Thunderbolt**, **Beastbusters** etc.

GP Willis, Pickering

You might want to try your local arcade for starters. Unless you have a few thousand pounds to spare you can't just go out and buy them!

LEISURELY LETTER

Dear Sir

I have lately completed and sent hints, tips and maps to magazines such as ACE and C+VG. I have noticed that all three magazines are based at the same address. Please could you tell me if you are all connected and if in the future I should send my hints and tips to each magazine or if I should just send one lot of tips to that address for all three magazines?

James Norwood, Telford, Shropshire

Yes and no. C+VG, ACE and The One are all part of the same company — EMAP Images, and we're all based in the same building. But it's not the best of ideas to send the same tips in one lump to be shared out. Stick to the individual magazines.

TURTLEY CONFUSED

Dear The One

Please could you tell me if there are any **Teenage Mutant Ninja Turtles** games available for the ST and Amiga? I am a big fan of the arcade game and the television series, but I want to play it at home as well. Are there any plans for a home conversion of the coin-op? When?

Also, could you please tell me when the **Teenage Mutant Ninja Turtles** film will be released in this country, and tell me something about it.

David Rossiter, Reading, Berkshire

In the UK, the four green reptilian avengers are known as the Teenage Mutant HERO Turtles — the reason being the word Ninja is considered a bit too 'hard'. Strangely enough, there is in fact already a Turtles home computer game — it's been available on the Nintendo Entertainment System for a while, and has recently been converted to the Amiga and PC. The problem is that although there are no doubt a few interested parties, no one company has as yet tied up the UK distribution rights, so it's not officially available over here. You might be able to track down an import copy though — try ringing Software Circus on (071) 436 2811.

COMING SOON...



THE
ONE



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JUNE
1990

TOP TEN

(Month Ending May 1990)

AMIGA

1 (NE) F-29 RETALIATOR
(Ocean)2 (NE) 688 ATTACK SUB
(Electronic Arts)3 (NE) BUDOKAN
(Electronic Arts)4 (NE) CONQUEROR
(Rainbow Arts)5 (2) PLAYER MANAGER
(Anco)6 (1) TV SPORTS: BASKETBALL
(Cinemaware/Mirrorsoft)7 (NE) MANCHESTER UNITED
(Krisalis)8 (10) PINBALL MAGIC
(US Gold/Loricels)9 (NE) GREG NORMAN'S ULTIMATE GOLF
(Gremlin)10 (NE) CRACK DOWN
(US Gold)

Compiled exclusively for The One by
Software Circus Ltd, The Plaza on Oxford
Street, 120 Oxford Street, LONDON W1N
9DP. Tel: (071) 436 2811.

THE SUN HAS GOT HIS HAT ON . . .



SUMMER. A time for wolfing ice cream, sporting Kiss Me Quick hats and wearing cool, dark shades.

It's also the time of year when normally sluggish people slip into a pair of outrageous shorts and head out into the wilds bent on a game of Tennis, or Football – anything energetic. And this summer there's another factor sure to get people in the sporting mood. This is the summer of the World Cup.

In an attempt to cash in on current Bobby Robson mania, practically anybody who's everybody (and some who aren't) is releasing a football game. The current list

of World Cup specials runs well into double figures – from Virgin's official World Cup licence right down to Codemasters' Italia '90.

Will they all be out before it's all over? MicroProse's **International Soccer Challenge** certainly won't. The Tetury-based company's decided to hold back ISC's release until September, when the World Cup and associated software is well and truly history (well, unless England win, in which case we won't hear the last of it until the next World Cup). Still, with a new 3D viewpoint, featuring solid polygons for the background and sprites for the players, MicroProse's unique angle on the hallowed turf should be worth reserving a ticket for.

Another contender that's fallen by the wayside is Grandslam's official **England** licence. In a deliberate strategy to avoid the rush, it's holding this action cum management footy number back until September, even though Public Domain demos should be available in time for the World Cup. Grandslam's other football adventure is the long overdue **Liverpool**. Not to be confused with Impressions' **Kenny Dalglish** or Ocean's **Liverpool FC** licence, this is out-and-out football viewed from the side. It should be having its studs checked for sharp implements now, and comes kitted out with League and FA Cup competitions, fitness statistics for each player, and a whole range of moves including sliding tackles, headers and penalties.

Ocean's **Liverpool** extravaganza, on the other hand, has been held back until September – probably because programmer Smart Egg Software (author of Electrocoin's **Time Soldiers** conversion) has been too busy ensuring that Ocean's other football game, **Adidas World Championship Football** will be A-OK for inclusion in the Italia '90 squad.

Autumn's going to be a busy time for fans of the national sport, because that's also the release prospective release date for Elite's **World Championship Soccer**. Promising an overhead view with a Kick Off-style scanner, as well as a few extra animated 3D touches, it's currently being programmed for all three 16-bit machines.



ENTER 1 TO 5 -|

YOU ARE BRIAN CLOUGH (GULP)

WHAT are the essential characteristics of a brilliant manager? Supreme tactical skill? Incredible insight into football? Or slapping a few supporters about when they run onto the pitch?

Whatever you chose, chances are you have the makings of a top football manager – or even Graham Taylor. And with Challenge Software, you now have a chance to realise your potential.

Treble Champions has four divisions of 20 teams, 20 non-league sides and a dossier of over 15,000 players plus the option to negotiate contracts, borrow money and set wages. You can also play the transfer market, watch a text-version of the match and fight relegation on three difficulty levels.

Featuring minimal graphics and loads and loads of text, it's aimed directly at Amiga and ST owning no-frills football purists with 19.99 in their Adidas bags.

APOLOGY CORNER

IN LAST month's issue we mentioned that Tom Cruise is the star of the forthcoming film **Navy Seals**. This is entirely untrue: it is in fact fellow hunky BratPacker **Charlie Sheen**. Sorry, Tom mate. Are we still alright for Friday night?

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 all the Fixtures through to the Final

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- 16 bit game of the year!

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Featuring:- Pixel Perfect passing
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 Superb tactic play

"Has to be the best football simulation yet" ST USER

"Most playable soccer simulation in binary history" C & VG 88%

"Boots the other football simulations over the cross-bar" Zzap 96%

"Simply the best football sim" New Computer Express

INTERNATIONAL SOCCER

- Superb Hi-Res graphics, plus team colours, wind, weather and night play options.
- Highly competitive play
- One or two players
- Up to 4 players can play using a 4 player adaptor
- Animated supporters, electronic scoreboard and on-screen refereeing keep gameplay fast and furious.

Without doubt the best of the soccer action games" Amiga User International 88%

Gary Lineker's Hot Shot replaces International Soccer on Commodore 64, Spectrum and Amstrad

TRACKSUIT MANAGER

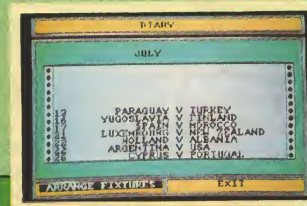
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- Crunching tackles, fouls, penalties, bookings and sendings off
- 54 computer managed squads from around the world all with individual tactics
- "The best ever football managerial game ever, in the history of the World" C & VG 9/10
- The ultimate management game" Ace Rated 92%

"Easily the best of its type" Zzap 64 89%

"The best ever managerial game" Sinclair User Classic 93%



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THE
 ONE

JUNE
 1990

TOP TEN

(Month Ending May 1990)

ATARI ST

1 (1) MIDWINTER
(Rainbird)2 (NE) FIGHTER BOMBER
(Activision)3 (2) ULTIMA V
(Mindscape)4 (NE) GREG NORMAN'S ULTIMATE GOLF
(Gremlin)5 (NE) M4 SHERMAN TANK
(Rainbow Arts)6 (7) WAYNE GRETSKY HOCKEY
(Bethesda Softworks)7 (6) PLAYER MANAGER
(Anco)8 (NE) E-MOTION
(US Gold)9 (NE) GRAVITY
(Image Works)10 (NE) IVANHOE
(Ocean)

Compiled exclusively for The One by
Software Circus Ltd, The Plaza on Oxford
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A ROY-AL SALUTE

ROY OF The Rovers, a publication many (but not that many) consider to be one of the greatest football chronicles of our time, is sweeping out the cobwebs from its changing rooms and undergoing a massive relaunch.

Following extensive research into the needs and desires of Melchester Rovers' greatest fans, namely Roy's readers, the 14-year-old comic is being updated to include current soccer news and features.

Without Roy Race himself, of course, there could be no story. His amazing life as a top-class footballer, interspersed with hardship, tragedy and moments of great joy, has been part of soccer history since his first appearance in the debut issue of Tiger in 1954 — so you can see how great he must be, as many lesser footballers of the time were retired way back in the '60s while Roy is still going strong.

With a footballing brain many players would give their right leg for, Roy had a left foot (Racey's Rocket) that in his early days could hardly ever miss. In 1958 Roy became captain of Melchester Rovers, but he had to win the European Cup Winners Cup, the European Cup, the League Championship and the FA Cup (twice), before he was finally rewarded with his own paper.

In the years that followed Roy had a typical footballer's career. He got married, had three children, spent some time in a coma, was nearly tempted to move to the Middle East, acted as temporary England Manager, suffered the break-up of his

marriage... he left Melchester Rovers — but always came back. Guest stars in this traumatic history have included the likes of Geoff Boycott, Bobby Robson — even Sue Dando, but Roy himself remains the greatest star, a shining example to Britain's hopeful youth.

Consequently there won't be too many changes to the Roy Of The Rovers strip itself. The relaunched comic on the other hand, is full of them. It's 32 pages of colour, featuring four 'action' strips and plenty of information including features, news and interviews about what's happening in the real soccer world. In addition to Roy Of The Rovers, two brand new stories and one oldie flesh out the pages: Goalmouth and Sunday Squad are the newcomers, while Playmaker makes a return with a new look.

As a fitting celebration of this turning point in Roy's career, Fleetway Publications, top brass at Melchester has arranged for their golden boy to have one of a footballer's essential accessories — a song. Let's hear it for a few lines from the Roy Of The Rovers rap...

Strong and daring, broad-chested and brave

Blond hair combed like a Mexican wave

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Roy of the Rovers — a giant Peter Pan

So world famous — known all over the place

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BOX CLEVER

FOR THOSE who prefer to shun the sun, there's plenty of action in the ring.

Electronic Arts' **Low Blow** is out now for all budding PC owners who want to test their Muhammed Ali attributes. Complete with such vital details as spraying sweat, flying mouthpieces and underhand blows, it allows you to try out the finest punches of the sport: the Kidney Soup, the Knee Twitch and the Two Ton Head Butt.



RALLY GOOD

BACK ON the track, Thalamus' first licence ever is waiting for starters' orders.

Q8 Team Board Rally Simulator — Ford (the licensor) insisted on the rather wordy title — is based on the exploits of a newly formed Sierra Cosworth rally team, whose skills and talents are about to be tested in the 1000 Lakes competition. Q8TBRS is being programmed by Digital Arts, who has spent two years developing its fast filled 3D routines, and will be available on ST, Amiga and PC.

THE SHOW MUST GO ON

FOLLOWING its success last year, the 16-Bit Computer Fair is coming back to Victoria's Royal Horticultural Hall — the ideal place to get your mitts on all those essential computer items your local software emporium just can't supply.

So if there's a hole in your life where a modem, a sequencer, a disk-drive or a flexi-dump should be, now's your chance to plug it.

Over a hundred exhibitors, including the likes of Audiogenic, Gremlin, Silica Shop

and US Gold have already set up stands there, so there should be plenty of cut-price bargains to go around. And of course a show wouldn't be a show without the launch of several new products: top of the bill at Victoria are Riverdene PDL's new sample sequencer for the ST, national curriculum educational software from Soft Stuff, and a brand new Amiga flexi-dump from Care Electronics.

The fair runs from 28th June to 1st July (but the first day is strictly for 'The Trade' only), and the nearest tube station is Victoria. Happy hunting!

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TOP TEN

(Month Ending May 1990)

IBM PC AND COMPATIBLES

1 (1) FLIGHT SIMULATOR V.4
(Microsoft)

2 (NE) ULTIMA VI
(Mindscape)

3 (3) CODE-NAME: ICEMAN
(Sierra/Activision)

4 (2) CHESSMASTER 2100
(Mindscape)

5 (8) 688 ATTACK SUB
(Electronic Arts)

6 (4) RISK
(Virgin Games)

7 (NE) THEIR FINEST HOUR: THE BATTLE
OF BRITAIN
(Lucasfilm/US Gold)

8 (5) A-10 TANK KILLER
(Activision/Dynamix)

9 (10) JACK NICKLAUS' GOLF
(Accolade)

10 (7) INDIANAPOLIS 500
(Electronic Arts)

Compiled exclusively for The One by
Software Circus Ltd, The Plaza on Oxford
Street, 120 Oxford Street, LONDON W1N
9DP. Tel: (071) 436 2811.

A BUNDLE OF BOOTY

EMPIRE's last effort into the football forum – **Gazza's Super Soccer** – wasn't exactly a shining star.

But the firm is planning to make amends, with **World Cup Year 90**, a compilation comprising three more reputable soccer 'simulations' from other companies. Undisputable leader of the pack is Anco's legendary **Kick Off**, with sterling support from Goliath Games' superlative managerial effort **Tracksuit Manager** and Microdeal's arcade player **International Soccer** (for further details on these games, check out the definitive computer Soccer round up on page 97). The package should be in the shops in time for the World Cup. And the asking price for all this? A mere 24.99 on ST and Amiga.



IN THE mass of golf games currently flooding the market, there's only one that bears the unconditional approval of the US PGA Tour.

Electronic Arts' **PGA Tour Golf** has been developed by Sterling Silver Software and will be available this June on the PC.

This all-singing all-dancing golfing adventure features practically everything ever seen (and things that haven't for that matter) in a golf game: 60 real PGA pros,

four courses, TV-style fly-by view, driving range, wind dynamics – even tips straight from the guys who know how to do it best.

Overhead views of the course are complemented by 3D contoured grid to give a totally accurate reading of the screen and there's the chance to pick special shot options like chip, punch and fringe putt. If you still hit the bunker with that much extra help your middle name obviously isn't Olazabal. A ticket to the tournament costs 24.99, and there's a review in the next issue.



ANYONE FOR TENNIS?

IF BARLEY Water, strawberries, cream and Dan Maskell are more your style, there are several McEnroe simulators to choose from.

Ocean's **Tie Break**, which comes complete with a vertically scrolling court, Grand Slam competitions and sampled ball sounds, should be out on ST and Amiga in time to coincide with the first clash of racquets on Centre Court.

Loricel's **Tennis Cup** on the other hand, is already in the changing rooms. Distinguished by a unique split-screen viewpoint, which gives both players the advantage of playing up-screen, **Tennis Cup** offers a large repertoire of shots including lobs, volleys and smashes and lets you compete on four different surfaces in singles, doubles and Davis Cup competitions.

A QUESTION OF SPORT

AS IF we didn't already have football games coming out of every orifice, Welsh wizards Amfas has come up with another to add to the list.

For a World Cup year its ambitions are fairly humble. Everton's the club and it's the FA Cup they want. Not that this is achieved in conventional footy game style, you understand. There's no need to slip into stripy shorts, shin pads or Adidas trainers in this sports game – **Everton Intelligensia** is a trivia game aimed squarely at armchair soccer buffs.

In a one-on-one contest with the computer, the player's expected to work right through the preliminary rounds to Cup Final day itself. And just like in the real thing – the further you go the harder the split second questions become.

Everton Intelligensia has been put together by Ed Hollingshead (whose previous works include Empire's **Let Sleeping Gods Lie**) for ST, Amiga and PC and should be out now for the princely sum of 19.99 – a lot cheaper than a season ticket.

For more eclectic sporting tastes, a more general sports trivia quiz currently warming up on the Amfas training ground is specially licensed to use the name of that great cricket impressario and woolly jumper wearer, Ian Botham. It's out in a couple of months on all three formats for exactly the same price as the Everton game.

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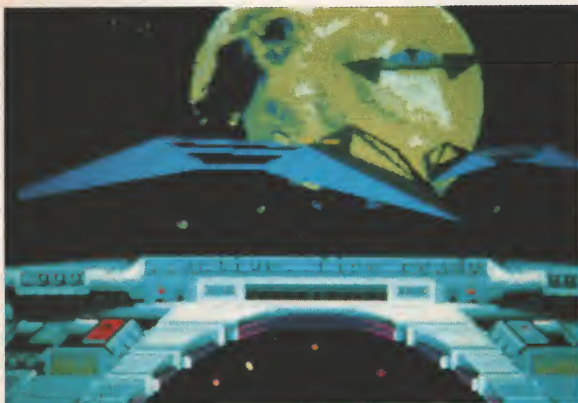
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NOW TWO MORE ESCAPE FROM THE ZOO



Xiphos



Prophecy I

FALCON'S BACK (AGAIN)

YOU CAN'T keep a good game down. After the runaway success of Spectrum HoloByte's superlative flight simulation **Falcon** and its **Mission Disk 'sequel'**, there's a second **Mission Disk** on the way.

Imaginatively titled **The Falcon Mission Disk II**, it promises, like the first, to add an extra dimension to the original game.

This time around the extra herbs and spices come in the form of a much meatier range of weaponry (mainly because the player now controls the new and improved F-16C), including Radar Seeking and BVR (Beyond Visual Range) missiles. You also face three new types of enemy aircraft and attack helicopter — and to make matters worse the enemy is capable of launching simultaneous attacks on the bases you protect.

Mission Disk II is planned for release on ST and Amiga this Summer. Unfortunately, as was the case with the first disk, no PC version is planned.



WITH the superlative **Battle Squadron** and **Treasure Trap** under its belt, the **Electronic Zoo** has two more titles lined up for release between now and the Autumn — and they couldn't be more different to one another.

The first is **Prophecy I: The Viking Child**, a cutesy platforms 'n' ladders affair in the **WonderBoy** vein. The story goes that your parents have been imprisoned in Valhalla by the evil Norse god Loki, and if you want them back, you have to fight through 16 mythological worlds to get them.

Armed with only a sword and a pair of huge flashy eyes, you face everything from mutant starfish to ravenous lions in your quest to reunite your family. Extra weapons, shops and of course end-of-level guardians all appear. You can expect to see **Prophecy I** (so called because Imagitec Design, the team behind it, has plans for more games in the same vein) early next month on ST and Amiga at £24.99.

Coming later on in the year is **Xiphos**, one of the first **Elite**-style space epics since the arrival of the original classic on 16-bit. Promising to do everything **Elite** does and more, **Xiphos** casts you as an outcast member of an alien race whose job it is to wipe out a power-crazy computer that's taken control of the galaxy.

There's plenty of deep space combat, trading, docking, haggling and exploring to be done along the way — so much in fact the current version occupies no less than three Amiga disks! The boys at the Zoo, however, are promising that everything will be compressed in time for its launch in September.



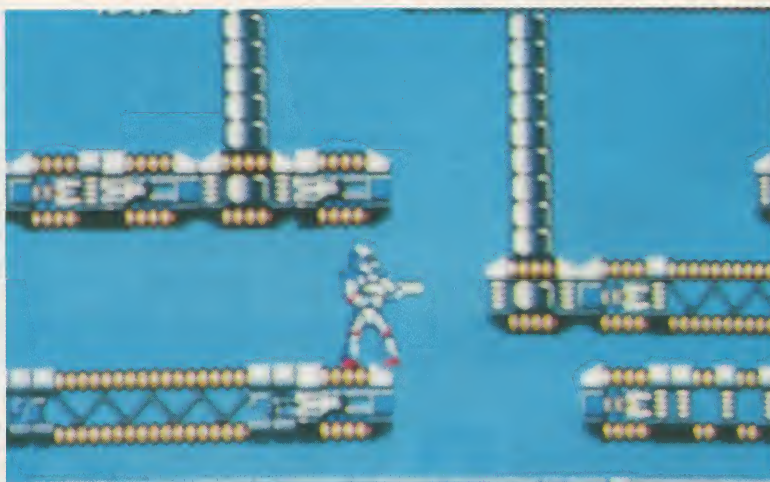
SHOCKING REALLY!

DIGITAL Magic Software, wonder of Widnes and producer of **Trained Assassin** and **Scorpion** is a year and a half old this July.

And by a most unprecedented coincidence that's just about the time it's due to release **Shock Wave**, a 3D blaster combining tilting and a digital rotate technique to create an **Afterburner**-style effect. Strapped into the cockpit of your aptly named **Super-Doooper Mark IV Blastamobile** you zoom through space with no firmer objective in your mind than to smash up a few aliens — and that's good enough for us.

But that's only half the story. Programmed by Lance, of **Light Source Production** (a newly formed twosome from Leeds), **Shock Wave** is a strategy game as well as a shoot 'em up. The logic runs like this: to kill aliens you need a ship and plenty of death-bringing hardware. To drive a ship you need fuel. To create fuel you need oil-fields and to make weapons you need factories. To keep that **Mark IV** running, the player has to set up different mining communities, generate enough credits to pay for extra factories and buy oil-drilling facilities.

Will this bizarre combination of elements actually work? Find out when **Shock Wave** is released on PC, ST and Amiga this summer.



TURRICAN COMES THIS WAY

EPIC games are few and far between these days — but **Rainbow Arts** is promising one in the shape of its latest release.

Turrican is no fairy cake — it's billed to be one of the biggest and nastiest shoot 'em ups to date, with 13 levels to conquer, spread over five worlds.

With a jetpack on your back and a bazooka under your arm, the objective is simply to mash your way through the armies of mechanised maniacs, and

knock out the ubiquitous Boss at the end of each level.

And if the term epic doesn't yet sound fitting, how about this — **Turrican** comes with a list of vital statistics that almost makes you expect to see "A Cecil B De Mille Production" stamped on the box: 13,000 screens, multi-way parallax scrolling, 50 different types of aliens, eight end-of-level monsters and 20 different soundtracks. You can see if **Turrican** measures up in June, when it's released on ST and Amiga for £24.99 apiece.

APOLOGY CORNER II (THE SEQUEL)

IN LAST month's **Work In Progress** on **Vektor Grafix's Killing Cloud**, we mentioned that **Vektor Grafix** produced various **Tardis** designs for the forthcoming film **Dr Who**. In fact **Nick Pratt**, a freelance designer, produced the **Tardis** and **Vektor Grafix** was commissioned by **Coast To Coast Productions** to produce some of the storyboards and a few of the character designs.



THIS IS OUR IDEA OF A SPORT

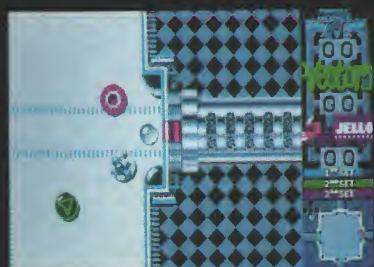
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Core Design's first product as a stand-alone software publisher takes Dungeon Master-style adventuring into the far future. And there's no time like the present for Gary Whitta to take a look at it.

FOR A MAN whose serious interest in computers only began a few years ago, Kevin Bulmer's portfolio is all the more impressive. Birmingham born-and-bred Bulmer has always been an artist at heart — up until quite recently he owned his own graphic art studio, producing covers for fantasy magazines such as *White Dwarf*. Kevin's first contact with computers actually came long before that, at college, when he dabbled in the then newly-released Commodore PET. However it wasn't until around 1984 that he actually started to take them seriously.

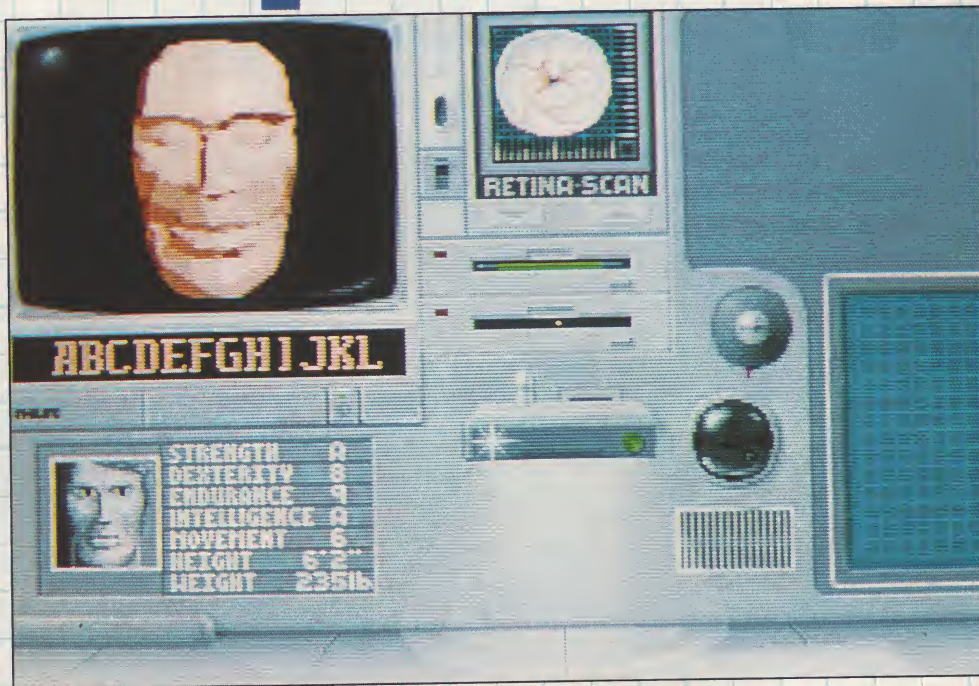
After experimenting with the graphic capabilities of his Atari 800XL, he produced some graphics for a friend in a local user group, who was writing a game called *Pentacle* for Gremlin. It was never released, but Kevin carried on unabated, teaching himself to program and knocking up makeshift clones of the games of the time — *Defender* and *Dropzone* in particular.

Kevin confesses that the transition from 'conventional' to computer art was far from easy. "The hardest thing I found about drawing on computer is the discipline of using the mouse while looking somewhere else — at the screen. With a pen and paper you look directly at what you're doing, so when it comes to using a mouse it can be difficult at first. And of course with a computer you have to think carefully about palette limitations, while with paint you've got virtually unlimited resources."

Kevin's big break came when he joined part of Gremlin's in-house programming team to work on the 8-bit conversions of *Gauntlet* for US Gold, which was followed by a string of other 8-bit projects for Gremlin. His first 16-bit project was the ST and Amiga conversions of *Gauntlet II*, with his most recent work including the graphics for Activision's conversion of Sega's *Galaxy Force* and *Hot Rod*, and Millennium's *Resolution 101*.

Corporation, which Kevin and his programmer colleague Bill Allen are producing on a freelance basis for Core, is the first project of his own design — and as the man himself admits, what you see here is a far cry from what he had originally intended: "I've always been very keen on *Dungeon Master*, and I wanted to do something similar but better. So we looked at all the bad things in *Dungeon Master*. For a start it's too slow — the character seems to jump through the corridors at 10-foot increments. We knew we could easily create a swifter and more realistic movement by using the 3D routines that Bill Allen developed for *Galaxy Force*. Also the animation of the creatures isn't very good, which is something else we've improved on. Basically what we've achieved is like *Dungeon Master*, but with very big smooth sprites and unlimited movement."

Corporation



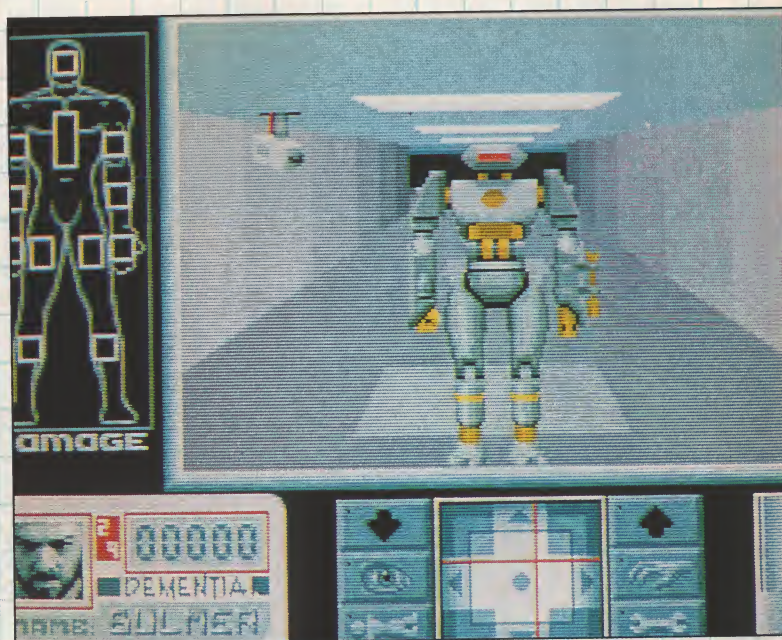
AFTER a scene-setting opening sequence, which shows (or at least insinuates) the killing of an innocent man by a robot and the following public panic, you are given a detailed dossier of information about UCC. Now it's time to choose your character. There are six — two men, two women and two androids, each with their own skills and abilities. For each character, a three-dimensional photofit is shown. Kevin's used digitised images of real faces and turned their features into 3D lightsource-shaded models on screen: "I've still got to get a few more faces to digitise. My brother's frighteningly good-looking, so I'll probably use him, and I think I'll use my girlfriend as well."

So what's new plot-wise? "The initial aim was to do a space game," Kevin reveals. "The first name for the game we had was *Derelict*, and the idea was that you would move between two ships — one was your own shuttle, and the other a huge abandoned space freighter that's been taken over by aliens. But the problem was the idea of a derelict ship meant that the exploration would be very boring — and when you did encounter aliens, they'd be more or less all the same."

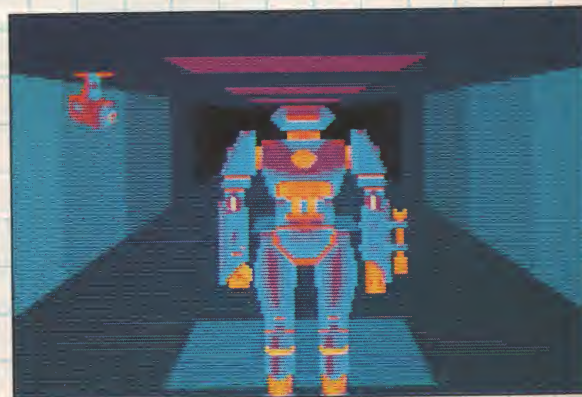
"I really wanted to do something where you get into a man-made environment looking for a specific thing. We did have the idea of a *Haunted House* type of thing, with mummies and ghosts, but that didn't get very far. I wanted something where robots could move about — the thing about robots is that they're easier to animate convincingly than 'live' monsters."

THE STORY

After many changes in plot, Kevin finally settled on one set in the far future and in an unspecified country. The Corporation of the title is the Universal Cybernetics Corporation, which for the last few years has been doing very nicely thank you producing human-shaped robots for use in



ONE OF the objects selectable at the start is a pair of heat-seeking infrared goggles. These come in handy for detecting laser beams that trigger alarms or for when the lighting systems are shut down as a security measure. With the ThermoGoggles on, this menacing 'droid can be seen as he really is...



PROJECT
Corporation

PUBLISHER
Core Design

AUTHOR
Core Design

INITIATED
November '89

RELEASE

AMIGA
End July

ATARI ST
End July

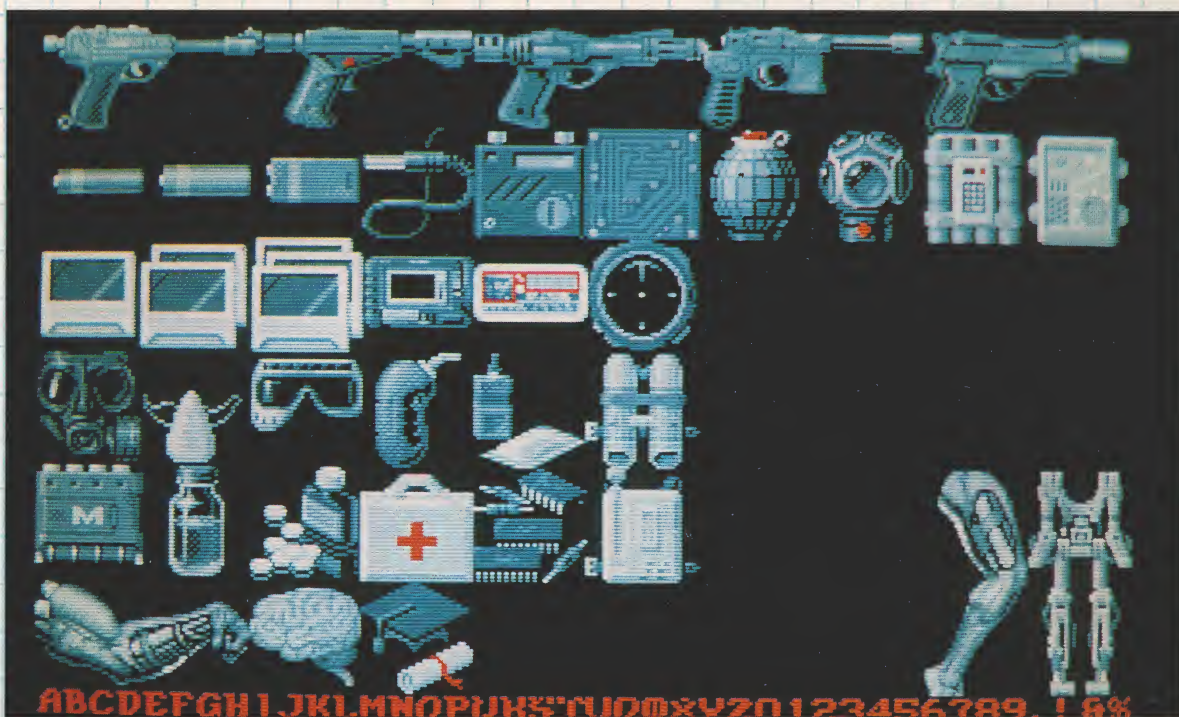
IBM PC AND
COMPATIBLES
End October

the home and factories and so on. But now the government has reason to believe that the company is producing cyborgs (CYBernetic ORganisms) for military purposes — which is strictly forbidden under international law. The government has now called on you, an agent for the ultra-shady espionage firm Zodiac, to infiltrate UCC's headquarters and bring back living proof of this clandestine activity — namely a cyborg embryo.

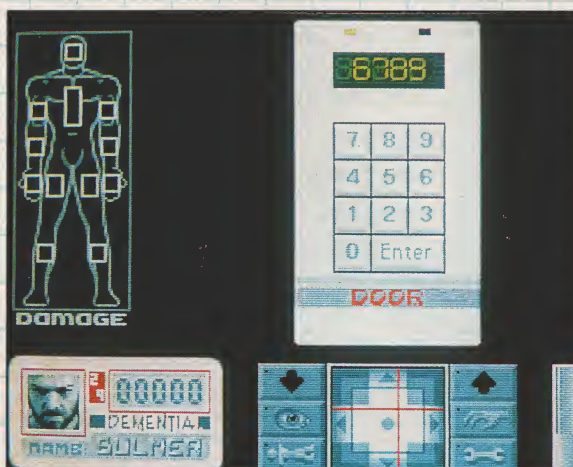
"The futuristic theme works well, as while it's quite SF, it's still got one foot on the floor. It's not exactly political, but it still has a real ring to it. It's quite Big Brother-ish," Kevin explains.

With the UCC building seven stories high (not including the basement levels which have yet to be designed), and each floor almost twice the size of a Dungeon Master level, it wouldn't be easy to collect all the necessary evidence even if the place was unguarded. But of course the place has got security coming out of its ears. Human and robot guards with orders to shoot on sight, video cameras, pressure pads and laser beams mean you can't afford to put a foot wrong. "In Corporation you encounter many types of alien — you have different types of 'droid, from basic repair drones up to the heavily-armoured battle machines. There's also human guards who try to capture you, and the cybernetics scientists themselves. One of Dungeon Master's great strength is the variety of enemies, so we've tried to do that here as well."

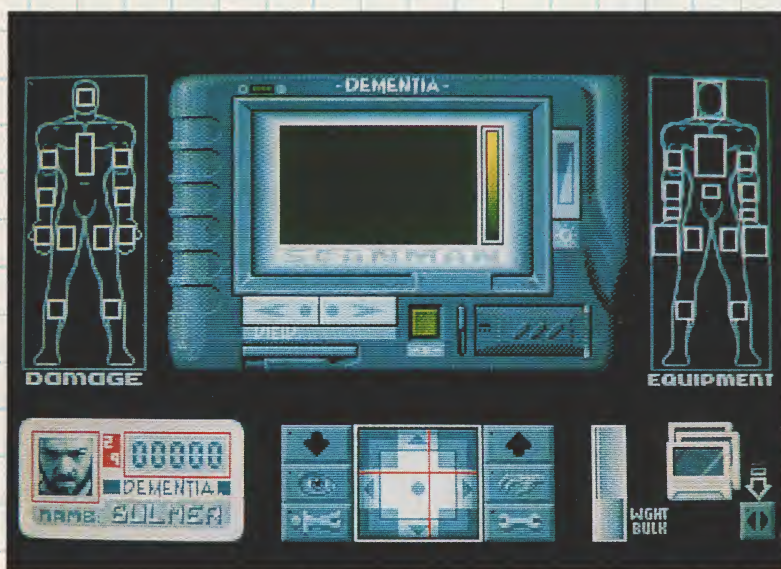
Having designed the game, Kevin has the advantage of knowing exactly what the graphics should look like — rather than rely on someone else's brief. "The key-word here is photo-realism," he reveals. "I've



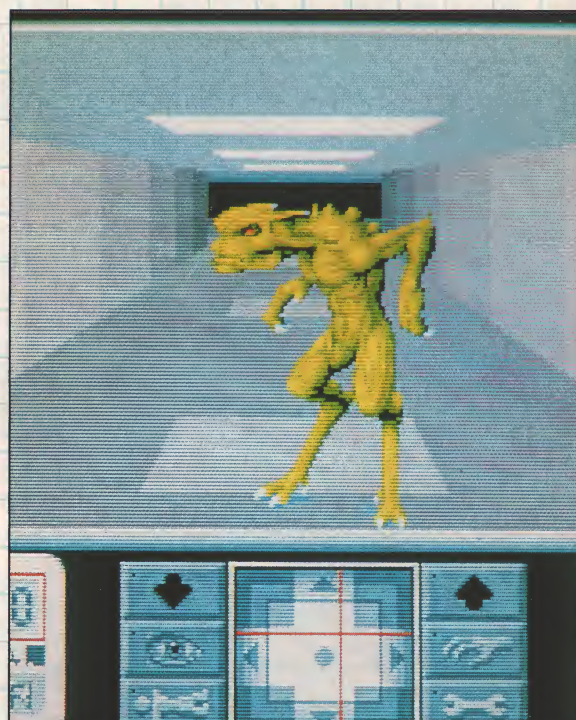
THE LIST of items available in Corporation is a tad more diverse — and deadly — than you'd expect to find in your local Safeway. Kevin's working screen shows exactly what's available to the player before and during your mission, including an array of deadly firearms. If you want to look especially cool, check out the two on the far side of the screen — one is based on Han Solo's Star Wars blaster, while the other is a tweaked version of the Beretta 92F — as used by Mel Gibson in the Lethal Weapon series.



UNDERSTANDABLY, most of the doors in the complex are locked. Finding the codes to the electronic locks isn't easy. An electronic lock-pick (selectable at the beginning) comes in handy — but it takes time to bypass the code.



IT'S NOT just humans and robots encountered — this rather sadistic green alien is just one of the many bio-freaks that stand in your way. As with the robots and human guards, how you fight it depends on how close you are to it. Catch it at a distance and you can knock it out with the weapon you hold. Let it get too close and you have no choice but to go into hand-to-hand mode — which isn't too effective unless you have some kind of bionic boost to your arms.



tried to make everything look as real as possible. The only problem is that by giving the player complete freedom of movement, we've had to limit the amount of detail on the walls — although we've compensated for that by putting in lots of furniture like chairs and tables and so on."

The sonic side of things is being handled by old hand Benn Daglish, who's produced countless computer themes in the past. "What we're going for here is something film score-ish," says Kevin. "I'd like to have a number of different soundtracks, just like a film. The most important on will be the in-game track, which should be pretty atmospheric — it won't be a tune, but something more incidental."

ONE THING that Corporation does require is a lot of thought — not that you get much time for it. The two human figures on either side of the viewscreen show equipment carried (each item has its own weight and bulk rating, so you have to be careful what you carry) and your damage level. As Kevin explains: "You can get damaged in different parts of the body, and this obviously depends on where you get hit. For example, each arm is broken down into four areas — if you get hit in the hand you may no longer be able to carry a gun, but you could still deliver a nasty elbow slam. But if you're hit in the shoulder, your whole arm would be out of commission."

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19

FOOTBALL MANAGER

World Cup Edition



In 1982, Kevin Toms wrote Football Manager, six years (and half a million copies sold) later, Kevin went one better and produced Football Manager 2. A response to the ideas of thousands and thousands of Football Manager fans for an improved game. Football Manager 2 has, like its ancestor, proved a stunning success, a game with appeal that will last for years, more than satisfying old fans but creating new ones.

With the success of Football Manager 2, have come more suggestions for an even better game. Kevin has responded with "Football Manager: World Cup Edition", a game that takes management into the international arena, with all the thrills of world cup competition, a game that takes the unique components of its two ancestors and radically improves them a game that will better the best.

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ONE

JUNE
1990



PROJECT

Flood

PUBLISHER

Electronic Arts

AUTHOR

Bullfrog

INITIATED

May '89

RELEASE

AMIGA

June

ATARI ST

June

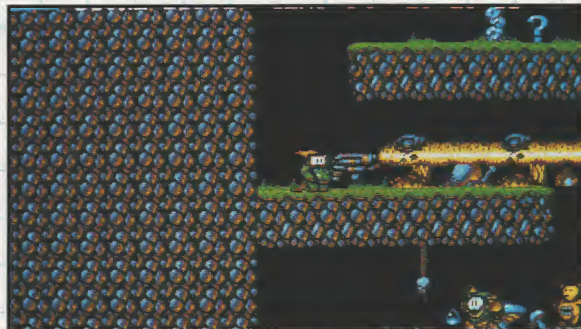
IBM PC AND
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Flood

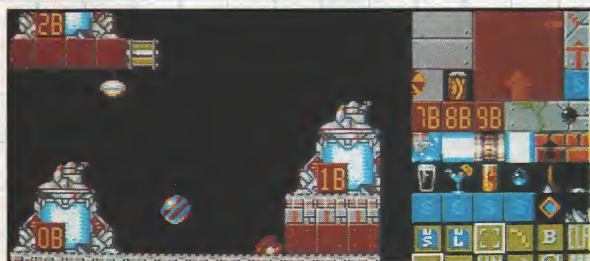
After the deity-day trials and tribulations of Populous, Bullfrog's next patch of spawn for Electronic Arts is underway – and underwater. And as far as goggle-eyed Gary Whitta can see, it looks lovely bubbly.



THE ACTION gets underway on what is probably going to be the first level (the order in the 'almost finished' version is not the final one, as some of the tougher ones are currently near the start – obviously not conducive to the flow of play). The water's already started to flow and Quiffy's in trouble. If he could reach that plunger he could halt the flow of the water – but he's got to be careful not to touch the water drop next to it – that opens the floodgates!



THE LEVEL Editor program is the first thing Shaun wrote when he came to putting Flood together. It's proved an invaluable tool – especially for Bullfrog's freelance level designers who have little or no programming expertise. This icon-controlled utility allows pieces of landscape, enemies and so on are selected from the bank on the right and placed into the working area on the left. And if you want to see how the current level is looking...



A SELECTION of Simon Hunter's sprites you can expect to encounter in Flood. The teddy bears with the gnashing stomachs are the nastiest of the lot, while the big-eyed plodding robot is quite serene. This robot, in fact, was originally intended to be the character you control, but was demoted to the rank of enemy after the even cuter Quiffy came along.



VOILA! A small-scale representation of the current level.

GRAPHICS

Simon Hunter, one of Bullfrog's newest recruits, and the man behind the distinctive visuals of Dragon's Breath, is in charge of the graphic side of things. Like Shaun, this is his first major project for Bullfrog. According to Simon, the cutesy look of Flood is something that he and Shaun wanted to get right from the very start. "There are a lot of Japanese arcade influences in Flood. You look at most of the Japanese cute arcade games and the characters are very pretty, with big eyes and so on, but they don't have any real depth to them. In Flood we've tried to take the cute look of the Japanese characters and shade them properly to give them depth."

As a man who has to produce the regular Blockheads comic strip for Deadline magazine as well as his computer work, Simon's used to putting the pedal to the metal when it comes to manoeuvring a mouse. "There are about 10 or 12 types of aliens in Flood, not counting all the animations for each one, and I can knock those out pretty quickly. – I did five or six of them in a day recently." But what takes longest – the design of a sprite or the actual drawing? "They're both the same thing with me," Simon reveals. "I normally design a sprite as I draw it, and I sketch with the mouse. I did do a couple of pencil sketches, but for the most part I went straight to computer and drew them from scratch."



QUIFFY begins his quest unarmed – but not for long. The weapons to be collected are many and varied, and include ninja stars, grenades, dynamite and boomerangs. But nothing compares with this lethal flame-thrower for no-holds-barred killing. It even works underwater!



SIMON's background graphics are constructed, quite logically, from blocks. This is a selection from the organic levels – note the tongue plants and the mossy cave entrances (which are actually teleports to another part of a level). To continue the liquid flavour of the game, all the energy-giving snacks (on the second row from the bottom) are types of drink – there's even a pint of Guinness!

SOUND

Sound is in the capable hands of the French musician Charles Callet, who's previously provided soundtracks for Infogrames' Drakkhen and North And South. The suitably gurgly title tune has already been written, but the sound effects are still to come. "Obviously they'll be lots of splashes and gurgles everywhere," says Shaun. "We might be doing an scuba-style breathing effect for when Quiffy goes underwater. We're not having any in-game music simple because they'll be so many effects."



THE PRESSURE's turned on (along with all the taps) as the water starts to rise. The water floods the scene with realistically, flowing over ledges and levels into other parts of the maze – just like when you forget that you've left the bath running. Quiffy can swim underwater, but he can't hold his breath for long, so there's no time for dawdling.

WITH Populous being the first thing to spring to mind when Bullfrog is mentioned, the team's first game – and to an extent its first love – is often overlooked. The multi-way puzzler cum blaster Fusion may not have been particularly outstanding in the gameplay stakes, but it did at least prove that the team could cut a nice slice of arcade action just as well as the deeper, strategy-based extravaganza that was to follow.

And if Fusion was not proof enough, the team's next project should do the job nicely. The action is still the name of the game, but lasers and neutron bombs have been switched for platforms and ladders this time around. Flood casts the player as a lovable Plasticene blob called Quiffy (he was originally called Snotty but was renamed Quiffy after Shaun's trendy swept-forward hairstyle) who represents the last of his race – Plasticene doesn't reproduce too well you see. After years of living in peace and solitude in a network of underground caverns, Quiffy is being evicted by the onset of a terrible flood.

Quiffy's only hope of survival is to make his way through the 36 levels of the cave system and escape to the earth's surface before the water takes over completely. Doing so basically entails zipping about the levels, collecting enough pieces of treasure (which include cans of pop, telephones and cassettes) to open the exit and then escape to the next, where the process begins again.

Making life more difficult is an army of aliens thirsting after your slippery skin and an invincible ghost that's constantly on your tail. And of course there's the constantly rising water level.

Nineteen year-old Shaun Cooper is the man behind this project. After a spell as a factory worker and a YTS trainee, Shaun joined the team to provide graphics for Populous – the Volcanic and Ice worlds are his handiwork, as is the Lego landscape in The Promised Lands. Flood is Shaun's first major project at Bullfrog – he's in charge of the programming and design, although the original idea is harder to trace back. "I don't know where it came from – I think I just thought it up one day. It sort of grew out of Colony, which was an arcade adventure puzzle game we were doing at the time (see Work In Progress, Issue Twelve). That became a game where you had to control a snake around a maze, and someone just suggested the idea of having water rising up."

As far as inspiration is concerned, Shaun doesn't remember anything influencing him directly. "The only thing I saw that we used a similar idea is Repton on the BBC – the early 'snake' version of Flood had rocks in it like Repton, but they're gone now. Another thing I wanted to do was have fungus growing off the walls which would make structures that Quiffy could climb across. But when we actually put that into practice, the fungus just grew too randomly and it ruined the gameplay a bit, so we lost that as well."

With work on Flood drawing to a close, the Bullfrog boys go into overdrive on the mammoth world simulator Warmonger (see Issue Twelve) and Populous II.

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"Vaxine" Adrian Steadman's particular game reveals. "He moved in a smooth and balls bouncin' US Gold, and make a great said: 'Okay can we make came first."

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Vaxine

The Assembly Line takes E-Motion into another dimension... and Phil South with it.

FOLLOW-UPS rarely appear as quickly as this, the sequel to US Gold's innovative puzzler **E-Motion**. But according to its programmers, The Assembly Line, this second game wasn't really anticipated — it just... happened.

"**Vaxine** started life as a demo that Adrian Stephens did, without any particular game in mind," designer John Dale reveals. "He did this great grid effect that moved in all directions, and it was really smooth and looked colourful, with all these balls bouncing around it. We showed it to US Gold, and they loved it and thought it'd make a great sequel. So we sat down and said: 'Okay, here's what we've got... what can we make it do?' With E-Motion the idea came first. It can happen either way."

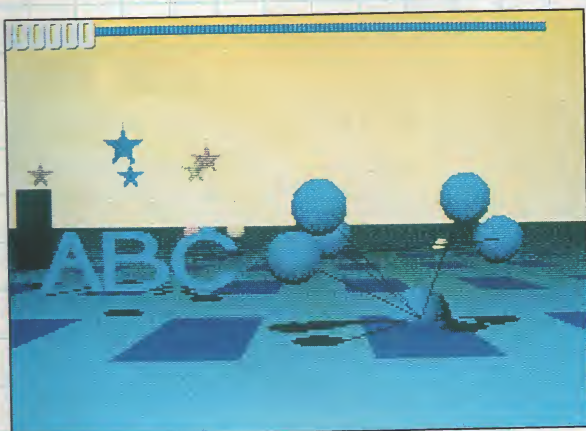
"When we were putting the thing together we tried to work in some kind of references to E-Motion. This idea of shooting balls with others of the same colour (or shooting them with a different colour and something else happening) was the same as E-Motion. The string algorithm looks really good in 3D, so we used that again too. And the scalable letters algorithm looks really good, too, so we used that."



YOUR home base, with letters at its centre, and the bases scattered in a circle all around. Bonus stars circle the top of the base and are shot for more bullets.

SOUND

Vaxine's SFX are even weirder and more wonderful than E-Motion's, with a combination of bizarre bloops, bangs and eerie choral 'stings'. John Dale produces all the aural action on his synthesiser setup comprising a Roland D10, Yamaha DX100, and a pair of EMT10 expanders. The sounds are sampled, and then strung together to make effects and melodies.



A BASE being attacked by a virus on the Atari STE, taking advantage of the new machine's extended graphics modes and brilliant sounds, it looks and sounds identical to the Amiga version. Mind you, the ST 'original' isn't much different.

"You see the limiting factor on all this is we can only ray-trace things that look the same from all angles, like spheres. We didn't use spheres because there's anything beautiful or harmonious about them — it's because you only need one copy of a sphere. No matter what side you see them from they always look the same."

Every product off The Assembly Line is produced on PC clones using the now infamous SNASM cross development system (see Realtime Work In Progress in the last issue). The code is entered on the PC and downloaded to the target machines for running and testing. Development usually starts on the ST first because "it's closer to the PC — the Amiga's over there in the corner," Adrian jests. The playability of every product is carefully balanced before they leave the workshop — like the tyres on a sports car.



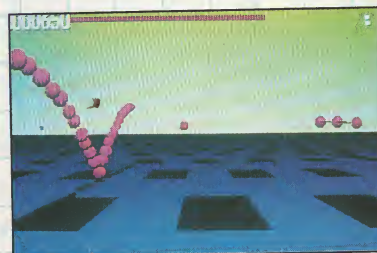
ASSEMBLED! The Assembly Line, from left to right: John Dale (the boss and ideas man), Martin Day (programmer behind the development system SNASM, Image Work's Xenon 2: Megablast and Empire's Pipe Mania), and Adrian Stephens (programmer of games like Image Work's Interphase and US G's E-Motion). Out of shot is ex-RealTime man Andy Beveridge (currently working on some new 3D routines for a future TAL project).



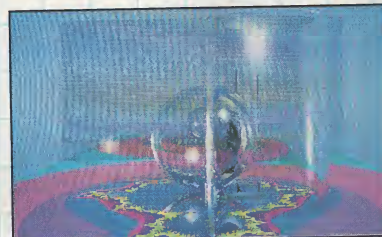
THE PLAYFIELD squashes up at the top of the screen to accommodate the hi-score table. As you enter your name, the letters zoom in from 'behind' using Adrian's swish scaling routines.



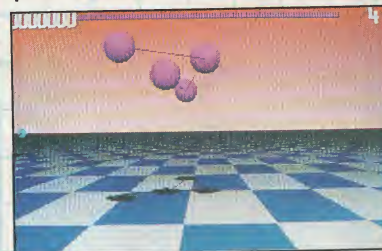
FAIL to get to a troubled base quickly enough and the virus pulls it to bits. A short stream of new balls erupts, and you have to start clearing the area all over again.



RAPID fire results in a caterpillar-like stream of bullets. They bounce only once — the next time they hit the ground they are absorbed.



VAXINE's graphics — even the title screen — were all ray traced via an Archimedes, using a program written by Adrian. It's capable of rendering the result in any kind of resolution, and giving the impression of any surface texture or transparency, as in this test picture shows.



WHEN enough balls of the same colour get together, they form a chain, and go looking for your base of the same colour.

GAMEPLAY

VAXINE takes place inside a body. Whether it's a human or alien body doesn't matter. What does matter is that this body is being overrun by a virus of some kind. It's your job, as the antibody system, to systematically destroy the virus and prevent its spread to other areas of the body. Not that this plot means a great deal. It's just a comfortable peg on which to hang this slick action-strategy game.

Vaxine is in more of a defensive vein than its predecessor. On each level you have a 'base camp' to protect. Bouncing around each level are different coloured balls, which attempt to link together in groups of the same colour by elastic strings. They then seek out one of your bases of the same colour and attach themselves to it, making it explode into a lot of new balls of different colours.

To stop this happening, you must shoot your own balls of the right colour at these bad balls, making them explode and scoring points. Shoot the wrong colour balls at a target and it explodes into a star. Shoot the star and you get more bullets of that colour.

Pass through one of the dark portals and the action freezes, allowing you to move around freely looking at the state of play — until you press the fire button when it all starts moving again.

There's a strategy element, too. "The tactics in this game are partly to do with the fact that you have to try and balance the number of bullets," Adrian explains. "Every time you press fire, you lose a bullet of that colour. So you have shoot some stars to replenish them."

John adds: "You can pick it up and start playing, and you can last probably four or five levels before your bullets get so low that it matters. But you can't keep going without mastering this trick of making stars and picking them up for extra bullets. So it works very nicely. You can wander round shooting the hell out of everything. But if you want to survive and go on to get great scores and go on to higher levels, you have to master the other bit."

And there's more! All manner of extra gameplay has still to be invented and added — even though at the time of writing the game's about two weeks away from completion!

PROJECT
Flight Of The
Intruder

PUBLISHER
Spectrum HoloByte
And Mirrorsoft

AUTHOR
Rowan Software

INITIATED
May '89

RELEASE

AMIGA
November

ATARI ST
November

**IBM PC AND
COMPATIBLES**
July

What could possibly follow a flight simulation like Falcon? Kati Hamza jetted to Runcorn to find the answer.

FALCON is the kind of flight simulation enthusiasts dream about. It's scooped up awards, received rave reviews and had everyone arguing about the best way to play it — in America there are no less than three Falcon "How To..." books. It's already spawned one set of extra mission disks — a second set, which equips you with two extra weapons and features simultaneous defensive and offensive missions, is in the last throes of production right now. At Runcorn-based Rowan Software, where all this frantic activity is going on, another much more major project is in the pipeline: **Flight Of The Intruder**, based on the novel by Steve Coonts and to be released as a movie in the US this summer, is the official Falcon followup.

If you think Runcorn doesn't sound like the official base for Spectrum HoloByte, a company as American as Mom's Apple Pie, you'd be right — it isn't. Rowan was asked to convert the original PC Falcon to the ST and Amiga, and as the team made such a cracking good job of it, Spectrum HoloByte asked them to do it again. Only this time the crew's been promoted — all versions have been in Rowan's charge since take-off.

THE STORY

The place is North Vietnam. The date: sometime towards the end of 1972. By this time, American military objectives in the Vietnam war were centred around getting the North Vietnamese back to the peace table. To achieve that they introduced a strategy known as the Linebacker campaign. Aimed at disabling the enemy in the north by attacking supply lines and rubbing out key oil dumps and factories, it was basically a massive airborne bombing campaign.

Bombing the ground is what the A-6 Intruder does best. It doesn't have air-to-air missiles, however, so it has to rely on the protection of another plane — the F4 Phantom. And that's where FOTI differs radically from Falcon: instead of just flying the Intruder you are actually given the opportunity to pilot both. And not only that: any friendly plane engaged in a mission — up to a maximum of eight — is at your disposal. If the action happens to hot up somewhere else all you have to do is teleport into the relevant cockpit to be taken straight to the hotspot.

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Flight Of The Intruder

SOUND

Digitised sound was a large feature in Falcon but FOTI is a much bigger program and there may not be all that much room left to fit it in, though on 1Mb machines that shouldn't be a problem. There will, however, be a crisp front end tune, composed in-house by Colin Bell.



The drop lights swept under the nose and the ball began to rise, indicating the plane had flattened its approach angle or the deck was descending. Jake pulled off a handful of power, moved the stick forward a smidgen, then pulled it aft as he shoved the power back on. This maneuver violated every rule in the book — it was called 'diving the deck' — but it was a sure way to get aboard when you had to. The main wheels struck the deck with a tremendous thud and the nose wheel fell the three feet to the rigid steel as the main gear oleos compressed. The engines were winding toward full power when the deceleration threw both men forward against their unyielding shoulder harness.

"Shit hot," Razor said.

Extract from Flight Of The Intruder by Stephen Coonts

IN CONTRAST with most simulations, FOTI's carriers carry on moving while you try to land. If temporary disorientation results in your landing on the wrong carrier, in accordance with US Navy custom, you and your navigator get covered in paint.



SPECTRUM HoloByte's Intruder boasts a manoeuvrability far superior to Falcon. There's enough flexibility to roll away and perform offset loops — even the complex wing over, inverted dive and peel out sequence that's familiar from so many Spitfire war films and which allows you to turn out and lose height very quickly as you prepare to bomb.

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Extract from Flight

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located auto-pilot function. It's so intelligent, you don't actually have to do any flying at all if you don't want to — all the planes are perfectly capable of taking on a mission under their own steam. How much you do is a private matter between you and your joystick: whether or not you want to participate in landing, take-off, bombing or manoeuvring is totally up to you. At any point you can step into any plane and you don't have to stay any longer than you want. Rod Hyde, Rowan's main man, explains that they wanted to produce a simulation which absolutely anybody could sit down and play.

"Different people expect different things from flight simulations. At one end of the spectrum you have the armchair players who just want to leap into the cockpit and enjoy themselves — at the opposite end are the kind of flight enthusiasts who ring up and complain if you've put a bolt in the wrong place. We've included all the frills so that the game can be a passive as well as a wholly interactive pleasure."

ACCURACY

It won't come as a big surprise to find that realism is right at the top of Rowan's list of priorities. Before anyone started putting finger to keyboard, a lot of effort went into researching the background. Rod studied maps of the area, mugged up on the

After Falcon, they got plenty of feedback from a few very vocal fans: "A lot of people rang up and said, for example, that they wanted to play with MiGs capable of hitting them but still fly on the easier engines." In FOTI you can do just that. A wealth of handy options allows you to tailor-make conditions by specifying engine type, levels of enemy activity, target difficulty and so on. Fuel is another vital factor. A real navy-pilot is constantly calculating whether there's enough juice to get back. Depending on how you like it, FOTI allows you to fly with unlimited, semi-realistic and totally realistic fuel consumption.



THE F4 Phantom — one of the most successful US fighter planes. It's now been retired from the US force and is being phased out of the American National Guard, though UK forces still make use of them.

mechanics of the planes and even flew to America to get sensitive military material. The flight models for the Phantom and the Intruder have been carefully researched by Vera Piqueur. Getting details on the physics and formulae for the movement of each plane, the relationship between weight and velocity for example, wasn't easy — there isn't all that much technical information available on either, so it was a question of fitting bits of handy data together.

Of course, for the purposes of gameplay, there is a limit to how realistic you can be: "You have to be selective." A real mission would be taken up by a large proportion of tedious flying time and several complicated mid-air refuelling manoeuvres. FOTI has an accelerate key

to boost the action (carriers are also positioned much closer to the coast than they would have been) and cuts out the refuelling altogether: "We decided that though it might have been interesting to go through it once or twice, eventually a difficult mid-air procedure like that would just get frustrating."

The most major programming hurdle was the artificial intelligence. After three months' solid work, they made what they thought were final changes and sat back to watch the fruits of their labour. It wasn't a success. There are five different modules of artificial intelligence, each based on different mission objectives, and the final gameplay depends on how all these modules interact. Whilst they were working well individually there were occasional conflicts when they came together — inevitably the number of possible combinations is immense. Ironing out the problems took almost as long again.

The Atlantic divide hasn't stopped Spectrum HoloByte from having a major say in the progress of the game. It's not unusual for Rowan's regular updates to come back with long lists of amendments — and that's on anything from the markings on the Phantom to the positioning of the five pixels it takes to make up a ship on a sprite on the horizon: "It's definitely a constructive relationship. The feedback they give us keeps us on our toes."

GRAPHICS

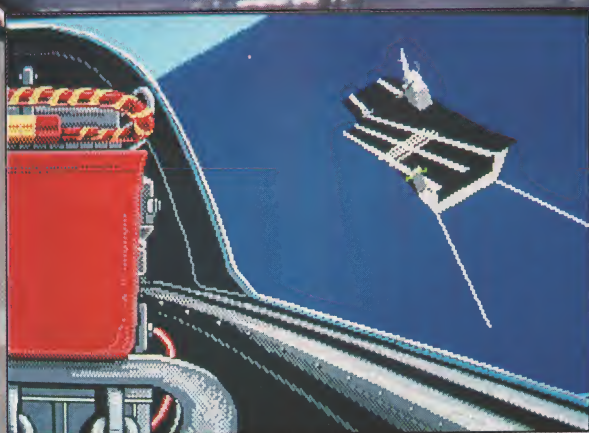
FOTI's graphics are a combination of in-house and American produce. The few Amiga graphics imported direct from Spectrum HoloByte are drawn using DPaint. Rowan themselves have a preference for Cyberpaint on the ST because it has suitable compression techniques which reduce the output in terms of disk space and because it lets you perform animation sequences. ST and Amiga versions both have 16 colours on screen, and there will be a VGA option on MS-DOS.



Now! He mashed the stick/pickle with his thumb. The plane shuddered as the bombs were kicked free. When the tremors stopped he hauled back on the stick and the G forces drove the men down into their seats.

Extract from Flight Of The Intruder by Stephen Coonts

BACK in the '70s flying a bomber relied much more heavily on the pilot's judgement and skill. Optimum speed, dive angle and height have to be achieved before a missile can be released and FOTI comes complete with tables to help you work them out. There is an alternative manoeuvre called chickening out — switch into automatic pilot.



AS YOU'D expect there's a wealth of external and internal views: 14 for the Intruder and 16 for the Phantom. Among the new ones is a 45 degree side view and an extra cockpit view for the Intruder's bombardier. In the interests of realism, however, the behind the head view featured in Falcon has been cut out — nobody has eyes in the back of their head.



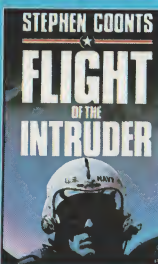
THIS is by far the best view in air to air combat, because it allows the highest visibility. From here you can rotate (both vertically and horizontally), zoom in and out, take a photograph or turn on the replay camera — even in pause mode! Unfortunately, you can't see the controls from here so when in charge you have to keep switching between this and the cockpit. Other external options include a track (as opposed to a fixed) view and a missile's eye glimpse of the target as it approaches.



FROM HAWK I: WE ARE RUNNING LATE



AT THE startup stage, you can plunge straight into the action or stop to alter the strategy of a mission by allocating different duties to each of the planes involved. Waypoint positions are also open to revision.



THE BOOK

Stephen Coonts' first book (for this is it) spent 28 weeks on The New York Times bestseller list when it was published in 1986. The material for the story came from his own experience as an

Intruder pilot on the USS Enterprise in the Vietnam War from 1971 to 1973.

The action, as Grafton takes on Hanoi single-handedly, is written from a pilot's eye view. This is very much an insider's opinion of wartime aviation, complete with setbacks, equipment failure and more near-misses than you'd care to contemplate. It's a fast-paced, frank account of what a pilot at the mercy of erratic computer equipment, fuel shortage and sensitive machinery has to cope with — and it doesn't pull its punches when it comes to the language describing it.

This is a snippet to give you a taste of the kind of manoeuvres an experienced pilot, on screen or in the air, could be expected to attempt...

The missiles were at two o'clock and at his altitude when Jake leveled the wings and shoved the stick forward until he and Cole floated weightless against the restraining straps at zero G. The nose fell slowly as he flew the parabola, but the engine's thrust was more effective without the induced drag from the wings — they weren't making lift at zero G — and the airspeed quickly increased to more than 400 knots. The lead missile appeared to be overshooting, but the trailer was correcting. The pilot squeezed chaff, rolled right and yanked the stick hard. Now! The second missile was also overshooting. The missile warnings ceased as the second SA-2 detonated in a flash of white light about a thousand feet away.

Jake climbed and turned toward the northwest. His body trembled in the sudden hush. The aural warning was silent, the missile light was dark, but for how long?

To the south, fifteen or twenty miles away, anti-aircraft guns cleft the night. Looks like our bomber friends have arrived, said Jake.

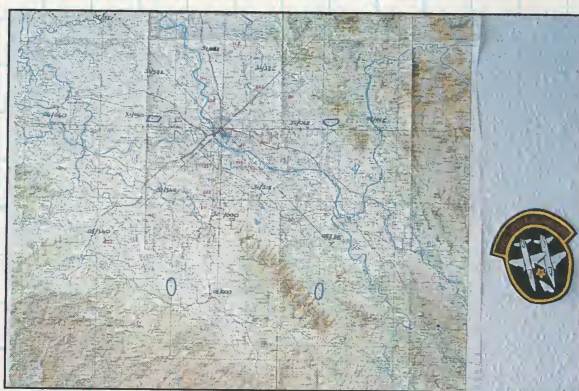
Extract from *Flight Of The Intruder* by Stephen Coonts

DURING the Vietnam war the Intruder was used as a bomber, a refuelling plane and occasionally as a four-man Prowler designed to jam enemy broadcasts. Rowan was faced with the task of transferring all the data from diagrams like this...

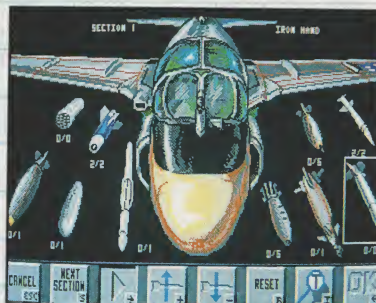


INTO a 3D image like this one.

DETAILS from maps like this one were translated into the game using Rowan's own World Program, a GFA BASIC map generator. Roads and rivers are drawn in by hand and objects from the object editor are loaded in by co-ordinates. Areas can be superimposed over one another and there's a zoom facility. The final version is then translated into 3D.



THIS mission map is a direct excerpt from the World Program and will be embellished by the artist later on. At the end of the mission your actual flight path is superimposed over the original mission plan. The wire-frame target shows 20 mile bands radiating out from Hanoi, the bull's eye. Blue dots are airfields, red, yellow and magenta other forms of ground-based defence.



THE INTRUDER'S available weapons include three types of freefall iron bomb, rockets and laser-guided missiles. There are two types of anti-rad missiles shown here: the less sophisticated Shrike and the Standard (which Falcon didn't have), only available on the Intruder because of its weight. It's a measure of the realism of the product that Spectrum HoloByte and Rowan are currently locked in serious debate as to whether F4s actually carried Shrikes during the war. The new weapon on the Phantom is the Cluster bomb — exactly how it's going to work hasn't been decided yet.

THE MOVIE

Shot in the exotic location of Hawaii and on board the US Navy aircraft carrier USS Independence, *Flight Of The Intruder* has a distinguished cast. Danny Glover, (*Lethal Weapon*, *Lethal Weapon II*, *Bat 21*) and Willem Dafoe (*Mississippi Burning*, *Platoon*) team up with Brad Johnson (*Always*), as a three-man front line against Hanoi and the US top brass. The action features A-6 pilot Jake 'Cool Hand' Grafton (Brad Johnson) and his bombardier, Commander Virgil 'Tiger' Cole (Willem Dafoe), as they disobey orders and decide to go it alone. Disillusioned by the futility of most of their missions they undertake a wholly unauthorised raid deep behind enemy lines. The film tells of their bravado attempt to take out a missile depot in Central Hanoi, their relationship with each other and their bond with squadron leader Frank Camparelli (Danny Glover) on the ground.

All this is a great excuse for indulging in action, adventure and plenty of hair-raising aerobic techniques. And while the world explodes around them, the three men, locked in an emotional conflict with their commitment to obey orders, remain true to the bond between themselves.



A COLD beer at the end of the mission and a chance to evaluate. Was it all worth it? The medal says yes.



THE GUYS who do the dirty work: Rowan Software en masse. From left to right, they are: Jim Taylor (PC version), Paul Dunscombe (ST and Amiga version), Mark Shaw (graphic artist), Colin Bell (ST graphics), Dave Whiteside (Mission Disk 2), Steve Parys (ST and Amiga versions), Chris Orton (PC FOTI), Mary Hyde (Company Secretary), Vera Piqueur (flight models), Rod Hyde and Tom Barton (research).



A MESSERSCHMITT from the object editor of Rowan's forthcoming game for Mirrorsoft — *'Battle Of Britain Jubilee'*. All shapes start out life like this and come in three different versions, one for each complexity level: distance, middle distance and close-up.

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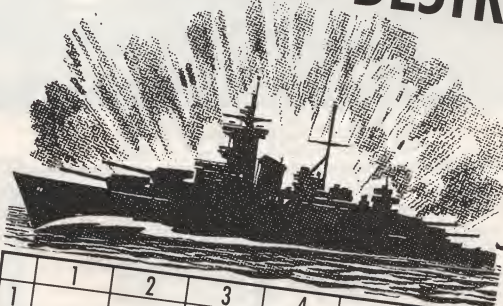
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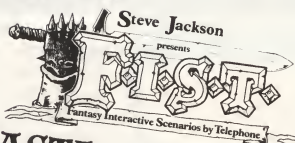
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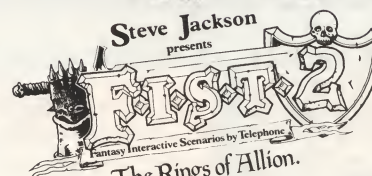
CASTLE MAMMON

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Take up the magical quest.

You must return the Wizard Allion's magical rings, hidden in the newly excavated dungeons of Castle Mammon, by Kaddis-Ra's evil rapscallions.

Succeed and Allion will shower you with gold, fail and become a monster's feast.



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It's...

Monty Python's Flying Circus

And Now...

Gary Whitta talks to Core Design about something completely different.

WHEN Virgin Mastertronic announced it had acquired the licence to **Monty Python's Flying Circus** last year, the big (and obvious) question was: How on earth do you go about making a game out of one of television's weirdest – and funniest – shows? But while the heretics laughed, there was one man who had to take the idea seriously.

The man with the plan was Core Design's Simon Phipps, who co-designed Firebird's **Rick Dangerous** as well as designing and programming Gremlin's **Switchblade**. But even with such quality credentials, Simon's thoughts about the project were none too optimistic when first approached... "It just didn't seem possible to make a game around something as diverse as Monty Python. But I thought I'd have a go anyway."

"The problem is that one person's perception of Python is different to someone else's. Python humour works on a lot of different levels – it's more sophisticated than a lot of people realise. Making the game easily identifiable as Python is also difficult, but we think we've done this with the Terry Gilliam style graphics."

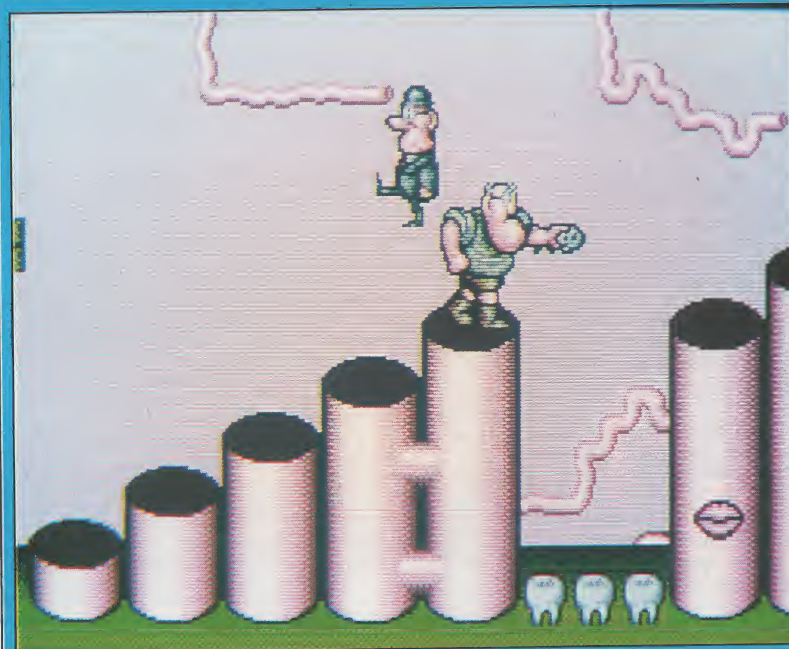
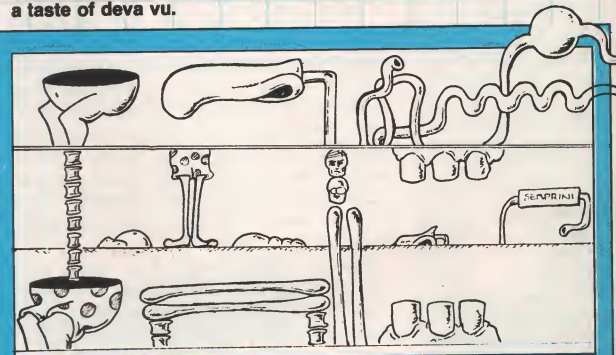
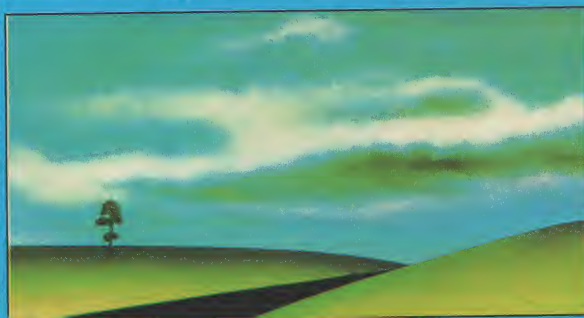
"The first game designs we had for Python were things like an arcade adventure where you went around, found a dead parrot and had to take it to the shop and so on. But then we realised that while the idea was very Python-y, it just wasn't the sort of game we wanted to play. The problem was we were so obsessed with making the Python theme work that we simply weren't concentrating on the gameplay itself."

Before any serious work on design could begin, Simon had to put in some solid research: "I've always had a passing interest in the series, but I'm not really a big fan. For the game I really had to swot up. Initially we went down to the local video shop and got hold of whatever tapes were available, but then Virgin got in touch with Python Productions and got the whole of the first series of video for us."

After spending many a session in front of the video with pen and paper in hand, Simon managed to get a vague idea of how the comedy and gameplay could be intertwined: "If you watch Python, it soon becomes obvious that most of the humour is based around silly men doing silly things – the problem was translating that idea into a game. I knew from the start that we had to concentrate on emulating only the visual humour of Python. About 50 per cent of Python humour is verbal, which you can't really get across unless you use text – which doesn't come across as well – or with speech, which takes up too much memory. So the whole game is based on sight gags, in particular Gilliam's surreal



MONTY Python's habit of – And Now...How To Recognise Different Types Of Trees From Quite A Long Way Away. Number One: The Larch. The Larch – interrupting sketches for no apparent reason with a short interlude that doesn't mean anything in particular has been carried over into the game. Just when you didn't expect, the action stops to treat you to a guide of England's trees, a look at different parts of the body and a taste of deva vu. Just when you didn't expect, the action stops to treat you to a guide of England's trees, a look at different parts of the body and a taste of deva vu.



THE COMPLETE screen from the game is assembled from the parts shown. Simon prefers to sketch out on paper before committing himself to Art Studio. While the landscape graphics are constructed as blocks, Simon's early sketch of the "Parts Of The Body" landscape on level two shows how it will look as a whole. Apart from the videos of the series, Simon was able to glean some invaluable material from Terry Gilliam's book on animation, called *Animations Of Mortality* (1978). Many of Simon's preliminary sketches were copied from here, and are remarkably similar to the originals – see for yourself.



PROJECT
Monty Python's
Flying Circus

PUBLISHER
Virgin Mastertronic

AUTHOR
Core Design

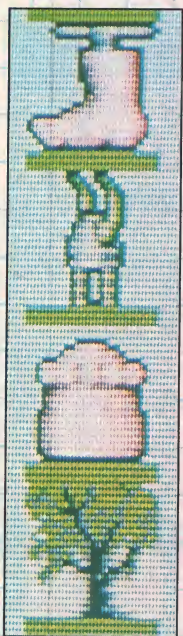
INITIATED
June '89

RELEASE

AMIGA
September

ATARI ST
September

**IBM PC AND
COMPATIBLES**
September



animations. But one thing that was a danger was the idea of including our own jokes — I knew that we couldn't put in any gags of our own, as the humour had to be straight from the series, or people just wouldn't get it."

So what of the game itself? It's difficult to compare it to anything directly, quite simply because it's not really like anything else seen before — a blend of arcade adventure, platform and shoot 'em up action spread over four levels just about gets the gist across. The player takes on the role of Gumby (the rather sad and pathetic character dressed in wellies, tank-top and knotted handkerchief, who cropped up at regular intervals in the show) who, for a change, has actually got something to do apart from stand in water. For a reason that is to remain unexplored, Gumby's brain has been split into four, and the pieces held to 'ransom'. The price of recovery is high — 16 tins of spam have to be collected as Gumby negotiates a level and then traded when he reaches its end for a piece of brain.

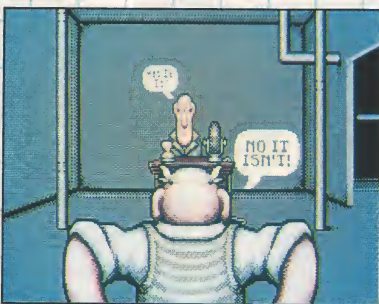
"The reason we cast the player as Gumby is because he's possibly the most well-known and longest-running character in the Python series. And also because Python Productions told us that they didn't want the game to be a vehicle for just one member of the Python team," Simon elaborates. "The appeal of Gumby is that, during the series, every member of the Python team wore the famous hanky to play him."

Before Gumby enters a level, he's equipped with a suitable body. He starts walking as you would expect, but before the game is out he has to function as a bird, a fish and even a spring! When he's walking, the going is vaguely reminiscent of the **Super Mario Bros**-style platform-based adventure, but when he's swimming as a fish or flying as a bird, the action is more shoot 'em up orientated.

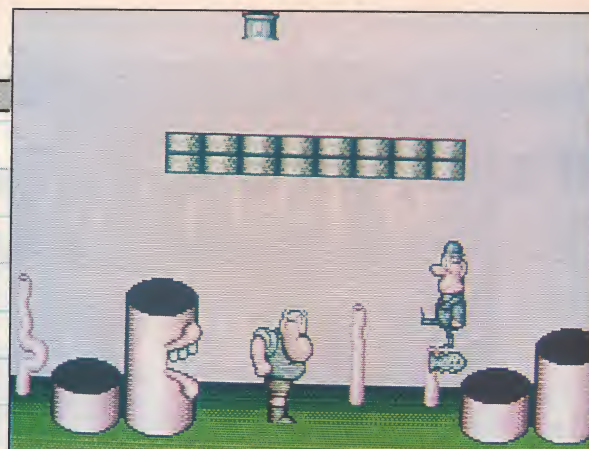
"At first we were worried about translating the humour, but we were even more concerned about the prospect of getting a playable game in there as well," Simon reveals. "Some of the early work we did had to be scrapped and started

over, as Virgin rightly pointed out that while it was funny enough, there wasn't enough gameplay. The version we're working on now is 96% finished and we're really pleased with the way it's turned out both as a Python translation and as a game in its own right. If you've never seen the programme before, it's still a very playable, and quite a funny, game. If you have seen the show, all the better as the jokes will be more relevant."

The Python project really is a one-man show. Apart from collaborating with fellow Core-man Greg Holmes on the design, Simon has designed, programmed and provided the graphics for the entire game on his tod. Sound is also his department, and that's the only thing that's yet to be finalised. The famous Liberty Bell title theme is of course on the title screen, and in-game you can expect a host of wild 'n' wacky effects, sampled from old BBC sound effects records and from the programme itself.



ONE OF the few verbal gags to be implemented in the game is the argument sketch. It appears at the end of a level just before you get the chance to trade your spam for a piece of brain and is essentially a reaction test. The John Cleese-like sitting at the desk says either: 'Yes it is!' or 'No it isn't!' and you have to quickly move the joystick in the opposite direction to disagree. This works particularly well due to the speech sampled straight from the series.



IN ORDER to combine as many of the elements of Monty Python as possible, Simon has included a lot of material from the live-action comedy — the dead parrots, confused cats, lumberjacks, silly walks ministers, the Spanish Inquisition and so on all appear as marauding enemies, as this sprite screen illustrates. There are over 150 sprites in the game as it stands. But as Simon explains, these elements were a lot tougher to implement: "To keep a style from beginning to end, everything had to look Gilliam-ish. With things like the killer cars, there was no problem as I only had to look at Gilliam's originals. But for the dead parrots, confused cats and so on, I had to translate those to cartoon form from scratch, trying to draw them in the way I think Gilliam would have done."

AND NOW FOR SOMETHING COMPLETELY DIFFERENT...

Whatever happened to Gwen Dibley? Would we have laughed so hard at A Horse, A Bucket, A Spoon? Leaving aside his quest for cheese and live parrots, Curtis Hutchinson delves into the history of TV's greatest show on Earth.

YOU'VE watched the re-runs, bought the video, seen the stage shows, read the books, memorised the lines and replaced those worn LPs with CDs — what possible medium is there left for Monty Python to plunder?

As unlikely as it may at first have seemed, the new Python computer game was almost inevitable. Coming 15 years after the final TV series and six years after the last film, the game is aimed at an audience that wasn't even born when the show was first transmitted over 20 years ago! So what is the lasting appeal of the monster they call Monty Python's Flying Circus?

The answer lies in just about any half decent comedy show that turns up on contemporary television.

Python has been used as a blueprint for shows as apparently diverse as Not The Nine O'Clock News, Red Dwarf, The Hitchhiker's Guide To The Galaxy, Whose Line Is It Anyway?, Soap, Alexei Sayle's Stuff, The Nutt House, Black Adder and Spitting Image.

The common factor here is the use of the absurd, or surreal, as a comedy device.

The strength of the best Python sketches (and often the weakness of the worst) was the juxtaposition of bizarre concepts. Hence two old bags in a launderette discuss the meaning of Jean Paul Sartre's Roads To Freedom. Karl Marx, Che Guevara, Lenin and Mao Tse Tung battle it out on a TV quiz show to win a three-piece suite. A man approaches the Government for a grant to develop his silly walk — and a Northern mill worker doesn't expect the Spanish Inquisition...

NOBODY EXPECTS THE SPANISH INQUISITION!

Python's timeless appeal was demonstrated by the recent screening of a retrospective: Parrot Sketch Not Included. The only things that dated this show were Eric Idle's haircuts and the fact that Coventry have now won the FA Cup!

No comedy is truly original — but some is more original than others. And in many ways, Python was a visual realisation of what The Goons — Peter Sellers, Spike Milligan and Harry Secombe — were doing on radio in the late '50s.

The team came together in 1969 at the behest of Barry Took, a writer/producer with a brief from the BBC to develop new comedy ideas. Took suggested the formal alliance of two of the best young writer/performer teams around.

Cambridge graduates John Cleese and Graham Chapman had collaborated for some time on material for David Frost and Marty Feldman, while Oxford's Terry Jones and Michael Palin had been working on the kids' TV show Do Not Adjust Your Set, where they met up with Eric Idle and American animator Terry Gilliam.

Although the team had a clear idea of the style of off-beat humour that they were going to pursue, they were immediately at odds over what the show should be called.

Sex And Violence, Owl-Stretching Time, The Toad Elevating Moment and A Horse, A Bucket, A Spoon were all possibles. Then, for no apparent reason, Gwen Dibley's Flying Circus became Monty Python's Flying Circus and a star was born.

MY HOVERCRAFT IS FULL OF EELS

Despite its status as one of the great institutions of British comedy, the TV series only ran for four seasons, with less than 50 shows being made between 1969 and '74.

Although it was aimed at a middle class undergraduate audience, the show's appeal was broadened by the release of a quick succession of records. Kids not allowed to stay up late to watch the shows could now quote whole scenes verbatim, and consequently the show became an unexpected playground hit.

If you went to school in the early 70s, chances are that you discovered what a palindrome was from the British Rail sketch ("The palindrome of Bolton would be Notlob — it don't work"), were able to misquote Shakespeare ("This parrot has shuffled off its mortal coil") and Oscar Wilde ("Your majesty is like a shaft of piss"), learned all you ever wanted to know about Freemasonry and were able to list over a dozen cheeses (Caerphilly, Cheddar, Wensleydale, Venezuelan Beaver Cheese...). And all thanks to Python.

THIS IS A CLEESE SHOP, ISN'T IT?

Dear old Auntie Beeb — that great bastion of conservatism — had no idea how to handle her outrageous offspring. The first series was networked at 10.55pm on a Sunday, safely tucked away behind Omnibus. The second series lost its networked status and was put out on different nights in different parts of the country. Come the third series (the last to feature John Cleese), the BBC finally recognised what it had and networked the show at 10pm on a Saturday night.

What initially started as a late night cult show turned into an international hit after the BBC sold it around the world. The show proved to be particularly popular in America.

If the notorious biographer Albert Goldman is to be believed (and judging by the available evidence, that's probably not such a good idea) Python had no bigger fan Stateside than Elvis Presley. The (burger) King's addiction to Python was apparently only rivaled by his passion for other, less therapeutic, diversions.

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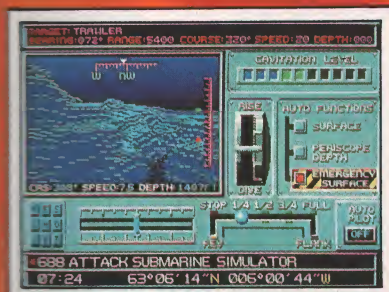
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Screenshots represent IBM version, we think the Amiga version looks even better!

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JUNE 1990

THE ONE'S GUIDE TO PRICE, RELEASE DATE AND EVERYTHING

YOU MAY be used to reading reams of opinionated waffle elsewhere, but here we prefer to let the games speak for themselves. Relevant scenes are shown, with informative captions used to convey the 'feel' of the game in question. Provided with each review are opinions highlighting any good and bad points, plus prices, release dates and ratings where possible. Basically, there's something for everyone – at best a highly detailed review and at worst a highly detailed preview. There's nothing clever, just straightforward facts and ratings. Updates will follow where appropriate.

JUNE 1990

THE ONE

Dynasty Wars

Blood, death and fire – that's what you get when two feuding Samurai clans clash. Kati Hamza plays Shogun.

IN THE end of the rising sun the men with the longest sword is king. At least that's the theory that the four heirs to the Han Dynasty are about to test. The year is 184 AD and their clan is locked in a desperate blood feud with their long-standing rivals – the evil, ruthless and utterly abhorrent Kai. Day after day the armies divide but not an inch of ground is gained.

It's not the sort of thing a self-respecting Samurai takes well to the Han resolve to sort out the deadlock themselves. In ones and twos they set out on horseback to tackle the enemy lines.

Not that US Gold's conversion of Capcom's unusual coin-op really needs a plot. On screen all that exotic tale-spinning and oriental romance translates into eight levels of no-nonsense hack and slash action, waves of kamikaze foot soldiers and a series of top-notch generals on horseback to slice up.

ST A slash 'em up on horseback is an oddity – an oddity that Dynasty Wars doesn't do much to exploit. Despite the visual elegance of their equestrian mounts, the Han fighters might as well be on foot for all the difference their four-legged friends make – no galloping, or jumping, not even the odd whinny or neigh. Still, Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen. Graphics too, despite some fairly jerky scrolling, are intricately drawn and well-defined. The gameplay, on the other hand, though amusing enough in the short term, doesn't offer the kind of flexibility you expect from a top class slash 'em up – there's no wide choice of moves, the action has a tendency to become repetitive and the end of level generals don't present too impressive a challenge. A decent, no-nonsense hack 'em up which just lacks that extra punch.

PC Sporting improved graphics and bursting at the seams with sampled sound, the Amiga version of this equestrian extravaganza plays just the same.

A Currently in development, PC Dynasty Wars sports CGA, EGA and VGA graphics, plus Roland AdLib and CMS compatibility. There's even a sampled sound driver for surely shoddened PCs which should, depending on your machine, create sounds resembling an Amiga.

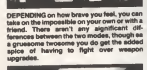
A bonus: you know how to make use of the Amiga's new rock-falls and top-down battles. A lot of saddle work and those death rays. The enemy instead.



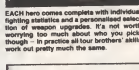
DEPENDENT on how brave you feel, you can take on the impossible on your own or with a friend. There aren't any significant differences between the two modes though, so a generous incentive: you get the added bonus of having to fight over weapons.



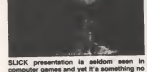
EACH hero comes complete with individual fighting statistics and a personal score. At the bottom of the screen, the longer you press the fire button, the more effective your attack. Weapons upgrades come in the form of prominent icons like the one above – get them and watch those Kai fly.



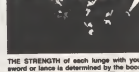
SLICK presentation is added even in computer games and yet it's something to self-respecting coin-op does without. Thankfully, these conversions of Dynasty Wars are no exception. An introductory sequence sets the scene and creates an appropriately eastern flavor.



THE STRENGTH of each hero with your sword or lance is determined by the longer you press the fire button, the more effective your attack. Weapons upgrades come in the form of prominent icons like the one above – get them and watch those Kai fly.



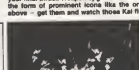
TIERTEX has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen.



A LINE isn't a wasted one: you can see the big fish as well as all the smaller ones. A confrontation with the Generals, a skilled cowboy-like the general, makes the end of each level. A few well-placed dashes on maximum, bold and fast straight to paradise.



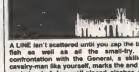
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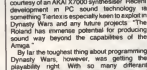
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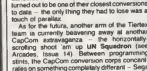
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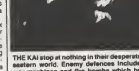
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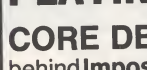
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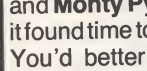
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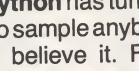
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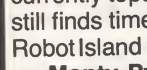
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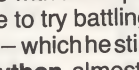
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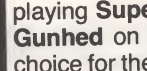
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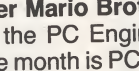
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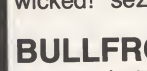
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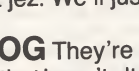
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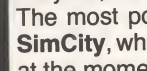
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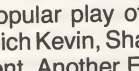
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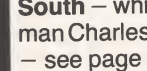
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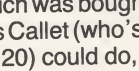
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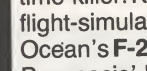
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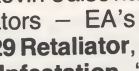
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65
DYNASTY WARS
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OUT late June

GRAPHICS 92%

SOUND 89%

PLAYABILITY 74%

VALUE 55%

OVERALL
70%
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OUT late June

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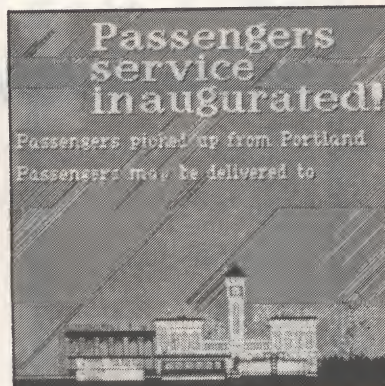
OUT late June

TIERTEX has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen.
VALUE Essentially a reflection of lasting interest – how much game you get for your money.

OVERALL A useful point of reference – essentially a summary of the preceding ratings.

PLAYABILITY How does the game feel? Is it addictive or plain uninteresting.

SOUND Again, not necessarily quantity or indeed quality of sound, but how well it's used.

GRAPHICS Not necessarily how colourful or well drawn they are, but how well they fit into the overall effect.


WHO'S WHO

GARY PENN Gary Penn is 24 and he's The Editor. He's a man who refuses to play by the rules – he's tough where it counts – and he's out for revenge. But in between getting revenge and being tough where it counts, Gary's been getting his jollies from Kick Off (as, it has to be said, is everybody, what with the company World Cup just around the corner), International 3D Tennis and Midwinter. It's a miracle he has time to do anything else.

CIARAN BRENNAN (RIP) A man born of a woman has but a short time to live, and his life is full of misery and woe... Yes, it is our duty to inform you that the Deputy is no more of this earth. He's left The One for good to concentrate on editing our new-born sister magazine PC Leisure. Earth to earth, ashes to ashes, dust to dust...

GARY WHITTA Gez has been making good use of the recent hot weather – he's been putting in plenty of hours on Kick Off, and to an even greater degree, EA's PGA Tour Golf and Palace's International 3D Tennis. The poor soul must be exhausted...

BRIAN NESBITT Our Bri is always game for a spot of fun in the sun, and so in between taking his brother's ST out for walks, he's been cooling off with MicroProse's Midwinter, leaving the fridge door open to add that atmospheric touch.

KATI HAMZA MicroProse's Railroad Tycoon has proved to be Kati's flavour of the month, with US Gold's Dynasty Wars providing support.

GORDON HOUGHTON The Great Gordo's achievements in the world of computer games playing are currently unmatched – thankfully. But carrying on unabated, Gordon's found time to knock up some respectable scores on Photon Storm and ROTOX over the last four weeks.

SHELF TALKERS

ESSENTIAL SOFTWARE OF THE LAST THREE MONTHS

CASTLE MASTER (Incentive)

CRACK DOWN (US Gold)

E-MOTION (US Gold)

F-29 RETALIATOR (Ocean)

KLAX (Tengen/Domark)

MIDWINTER (Rainbird)

PLAYER MANAGER (Anco)

RAINBOW ISLANDS (Ocean)

TREASURE TRAP (Electronic Zoo)

WARHEAD (Motion Picture House)

WHAT THE STARS ARE PLAYING

CORE DESIGN Now that the development team behind Impossamole and the forthcoming Corporation and Monty Python has turned publishing company, has it found time to sample anybody else's wares this month? You'd better believe it. FTL's aging classic Oids is currently tops with Mr Impossamole Rob Toone, but he still finds time to try battling through Rainbow Islands' Robot Island – which he still hasn't completed. With work on Monty Python almost complete, Simon Phipps is playing Super Mario Brothers 3 on the Nintendo and Gunhed on the PC Engine. Director Jeremy Smith's choice for the month is PC Engine Psycho Chase. "It's wicked!" sez jez. We'll just have to take his word for it.

BULLFROG They're still the programming team of the year, but that hasn't altered their taste in games at all. The most popular play of the moment is Infogrames' SimCity, which Kevin, Shaun and Pete are all "well into" at the moment. Another French favourite is North And South – which was bought only to check out what music man Charles Callet (who's providing the sonics for Flood – see page 20) could do, but is now proving a playable time-killer. Kevin's also had a quick tinker with a couple of flight-simulators – EA's LHX Attack Chopper, and Ocean's F-29 Retaliator, while Simes' main attraction is Psygnosis' Infestation. "There's not a lot of software around at the moment," say the boys. Tell us about it...

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AMC

Dinamic

81

Cloud

Kingdoms

Millennium

65

Dynasty Wars

US Gold

68

Fire And

Brimstone

Firebird

74

Greg

Norman's

Ultimate Golf

Gremlin

87

Impossamole

Gremlin

40

International

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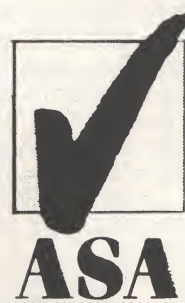


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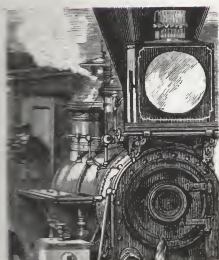
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Railroad Tycoon



THIS is the land of milk and honey — the place that's going to make you rich. Geographically all four territories are fairly accurate, although geological and economic details vary each time you play. All of a country's natural resources are included but they won't necessarily be found in the correct historical place. Brighton, for example, could become the equivalent of Manchester and initiate a parallel industrial revolution in the south east.

MicroProse's simulator has more bells and whistles than Casey at the throttle of the Cannonball Express. Kati Hamza hitches a ride.

BACK in the early days, when British Rail was but a gleam in the nation's eye, railroading was an adventure — for the tycoons who built the engines as well as the men who drove the trains. With as little capital as a million dollars a smart entrepreneur could make his fortune — all he had to do was lay some track.

Railroad Tycoon gives you a taste of what it must have been like in those early pioneering days. From surveying the ground to building the stations, from raising cash to buying out competitors, this is your chance to strike it rich.

There's a choice of four difficulty levels for four virgin territories — East America, West America, England and Europe. Using pull-down menus and maps, it's up to you to study an area's resources, slap down a railroad and please your shareholders by raking in the cash. Outdo your competitors and you could be on your way up to Easy Street. Flop too often and it's back to Skid Row.



THE KEY to turning your small local steam train into an empire of screaming inter-cities is a basic understanding of how industries work. There's no point in taking coal to Newcastle, lumber to a grain store or paper to oil refineries. The resource map, seen here in its local version, suggests where a supply of coal (C) might be linked to a factory that requires it (Boxed C). There's even scope for exploiting untapped resources yourself — simply build a factory wherever seems most appropriate.



OF THE four different map scales, the detailed view, which zooms in closest on resources, is the only one on which you can lay track and build bridges, stations and tunnels. It's worth surveying the ground first to check on the most appropriate routes. Trains can't cope with high gradients, so it's best to build round hills wherever possible — tunnels are an expensive alternative.

PC Railroad Tycoon isn't like playing with a train-set — it's better. Forget fixed track systems and lopsided plastic sheep — in this game the track is infinitely expandable and livestock isn't just for decoration, it's something you can sell. Detail is the key. Exceptional care has gone into including as much genuine information about the four different economic environments as possible — consequently there's enough depth to support almost any money-making strategy you care to adopt. Whether you ignore your rivals or opt to bludgeon the opposition off the rails is entirely a matter of choice. There's even a bit of political detail involved: on the American east coast, for example, it pays to take advantage of government subsidies granted to anyone building their railroad from east to west. Like Maxis' **Sim City**, Railroad Tycoon challenges you to create a better, more efficient system every time you play — and a freshly regenerated resource map for every game means there's no chance of running out of steam. The drawbacks are negligible: inevitably the game system does take a bit of getting used to and it's worth going through the tutorial. It's also easy to click on an icon when you don't want to — an option to take back a move might have helped. Some very realistic effects via Roland and AdLib sound boards add that extra bit of atmosphere to a slick, complex and vastly challenging game. Thankfully, the only thing it hasn't got is a British Rail sandwich.

A Plans for an Amiga Casey Jones simulator are being drawn up at this very moment but it's far too early to say when it's likely to steam out of the engine shop. In terms of essentials it should follow the PC version track for track.

ST Would-be ST Railroad Tycoons will also have to wait for further details. Again, there's no reason why it will differ from the PC original. More details when we have them.

"Exceptional care has gone into including as much genuine information about the four different economic environments as possible — consequently there's enough depth to support almost any money-making strategy you care to adopt."

Passengers service inaugurated!

Passengers picked up from Portland
Passengers may be delivered to



TRACK'S no use without a station and there are four basic types to choose from: signal tower, depot, station and terminal, in ascending order of building and running expense. The choice depends on the size of your catchment area (the bigger the station the larger its area of influence), the type of goods you expect to carry (you need at least a station if you want to carry passengers) and your bank balance — terminals don't come cheap. Station add-ons such as engine shops, restaurants, post offices and maintenance sheds can be added at will.



RAILROAD TYCOON

MicroProse

IBM PC AND COMPATIBLES

PRICE 34.99
OUT May
GRAPHICS 80%
SOUND 79%
PLAYABILITY 94%
VALUE 90%

OVERALL
93%

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Financial Summaries

Portland & Bangor RR Cash\$ 116,000
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Public: 100,000 Treasury: 0,000

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Public: 100,000 Treasury: 0,000

Jay Cooke's Cash\$ 390,000
Providence & Springfield RR Bonds\$ 500,000
Net Worth\$ 500,000 Stock at \$10.00/share
Public: 100,000 Treasury: 0,000

Interest Rates: (Normal) 5%



SHREWD financial investors keep a firm eye on the books. A visit to the stockbroker puts you in touch with your financial situation, allows you to buy and sell bonds, acquire your own shares or buy up parts of other railroads. With the aid of cash and good business acumen any one of the four local railroaders could attempt to take another over. The victorious speculator gets all his rival's assets and exclusive control of both railways' expansion and development. The loser is out of a job.

Balance Sheet: 1830

	Total	YTD Changes
Assets:		
Operating Funds:	\$ 535,000	\$ 415,000
Treasury Stock:	\$ 00,000	\$ 00,000
Other RR Stock:	\$ 00,000	\$ 00,000
Facilities:	\$ 200,000	\$ 200,000
Industries:	\$ 0,000	\$ 0,000
Real Estate:	\$ 72,000	\$ 72,000
Track 22 miles:	\$ 65,000	\$ 65,000
Bollins stock:	\$ 0,000	\$ 0,000
	\$ 950,000	
Liabilities:		
Outstanding Loans:	\$ 500,000	\$ 0,000
Stockholders Equity:	\$ 500,000	\$ 0,000
PROFIT:	\$ 70,000	YTD: \$ 70,000

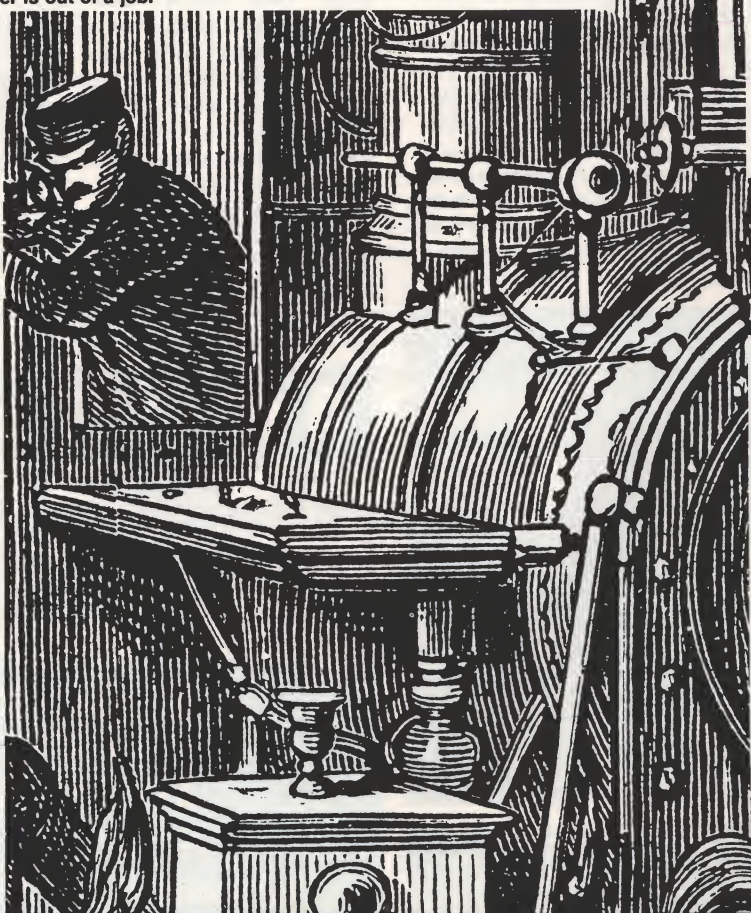
YOU START out with capital of a million dollars, half of which investors have put up. Your balance sheet can be viewed at any time, but the real crunch comes at the end of a fiscal period — every two years. That's when the shareholders expect some return on their investment — displeasure means that your days as Big Cheese are numbered.

Train #1: Passenger/Freight Local at Portland - 0-4-0 Grasshopper/\$6,000 Speed: unloading/loading	
0 tons of Coal 0 tons of Petroleum 0 Passengers 0 sacks of Mail	
\$ 0,000	TRAIN ORDERS
Priority Orders:	Priority Consist:
	no changes
Scheduled Stops:	New Consist:
Portland	no changes

TRAIN details are shown on this status screen. Here you can alter the proposed route, type of train (local or express for example) and change or upgrade engines as the technology becomes available. A train's consist (the number and type of carriages attached at each station) is vital. Cargo can only be transported in the appropriate container wagons and different stations on the route may have different requirements. As the maximum speed of most of the early engines doesn't exceed 20 mph, carrying useless empty wagons isn't just expensive — it also wastes time.



THIS IS a land of railway opportunity and no investor is ever on his own for long. Up to three other rivals are bound to turn up somewhere in the vicinity — how ferocious they are as competitors is a matter of luck and difficulty level. You can't build a station in the same town as an opponent but you can lay track into their stations. This automatically triggers off a price war. The rivals are allotted a period of time to prove they can run the most efficient and profitable service after which the citizens vote on who they want to keep. The loser has all his track pulled up as a penalty and forfeits any stations left in limbo as a result. The winner now has a monopoly and can afford to charge double the original price!



CHOO—CHOO STORY

THE FIRST steam locomotive ever to propel itself along a track first saw the light of day in 1804 when Richard Trevithick used an engine to pull a few ore cars along a tramroad in Wales. Its design was relatively primitive and, by modern standards, extremely inefficient. Though locomotives continued to be used locally in the mining industry, it took 20 more years of mechanical research for the father of the steam engine to come up with the first commercially viable common carrier train.

When George Stephenson drove his engine Locomotion No 1 along the Stockton & Darlington rail-link pulling 34 cars, he marked the beginning of the railway's golden age. The first common carriage railroads were built to connect coastal cities with sources of raw materials inland. Trains were cheaper, faster and more profitable than transport by canal or road and their bulk capacity played a significant part in accelerating the industrial revolution. Railroad entrepreneurs sprung up everywhere and the net result of so many lines of communication was the growth of industries and settlements in areas previously off the beaten track. For most of the 19th and early 20th



SIGNALS can be switched to manual or automatic operation. Automatic signallers tend to be very conservative in their approach and may leave a train waiting at a siding longer than necessary. Manual operation tends to be faster and more flexible but does introduce the danger of collisions.

century railroads were the prime means of intercity transport. During that time all sorts of luxury passenger services, most notably the Orient Express, were introduced and even small local branch lines were profitable to run. Then came the inevitable decline. Aeroplanes, trucks and pipelines, even vans and cars, could match and outdo freight trains in terms of speed, efficiency and economy. Trains still have an important economical role to play, but nowadays most national railways are subsidised by governments and don't have a massive profit to make. On the railroads.

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Bzzz. 'crackle'. hizz. pop: This is Radio S.M.O.G. bringing you the latest update.

"We join our heroes on the surface of Planet X where a rescue mission is in progress. The REPTILONS have enslaved the humans stationed there. They are being forced to create an evil Robot Army destined to DESTROY THE EARTH! Listen out for our next broadcast"

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JUNE
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INTERNATIONAL 3D TENNIS

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PLAYABILITY 92%
VALUE 81%

OVERALL
89%

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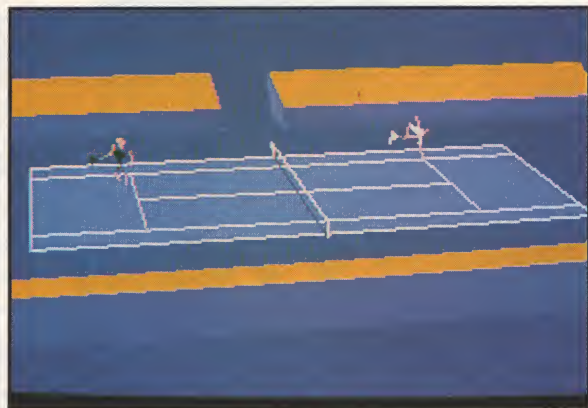
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IBM PC AND
COMPATIBLES
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International 3D Tennis



PLAYING a shot couldn't be simpler. The main innovation control-wise is that when the ball's coming towards you (ie: whenever you have to think about playing your next shot), the computer automatically puts you in its line of trajectory to intercept it – you simply 'select' the ball's general direction and then hit it at the right time (the player flashes on any level under Professional). It may sound like all the hard work is done for you, but if your shots aren't well-placed, your opponent is likely to send you running around the court.



"We realised why most of the Tennis games on the market at the time didn't work. When you play real tennis you realise that the skill is not in getting to the ball – that's instinct – but in playing the shot."

Sensible
Software's
Jon Hare

Sensible Software's taken tennis from a different angle – all of them in fact. Gary Whitta makes a racket with Palace.

ON THE rare occasions that England does get a bit of sunshine, there's nothing the Brits like better than to take racket in hand and get out there on the grass (or cement if you belong to a less reputable club) for a few sets. And what nicer than a glass or two of Barley water and a punnet of strawberries and cream to round off the day?

Even though the British invented the noble sport of tennis back in the 19th Century (although a primitive version of the game can be traced right back to 12th Century France), we seem to have failed to produce any decent champions of our own – the Americans, Swedes and West Germans have always been the real big names in tennis championship history.

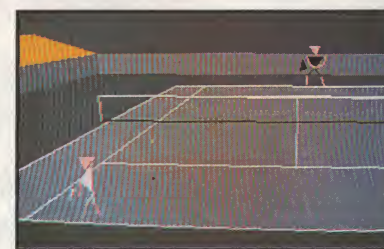
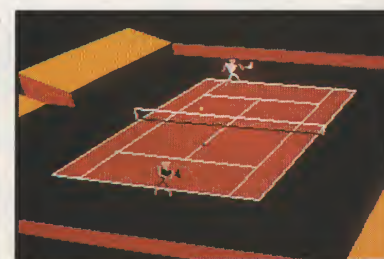
Now's your chance to make amends – and you don't need to get out of your armchair. With Wimbledon fortnight a month or so away, the infamous Sensible Software duo's first fully-fledged 16-bit offering is well timed. Prepare to rewrite tennis history...

A Don't be put off by the ropey-looking vector graphics – it's impossible to realise just how well they work until you see them move. The animation is not particularly fluid, but the movement of the body and limbs is remarkably realistic, particularly when serving and playing certain shots. Admittedly most of the almost unlimited number of viewpoints just aren't suitable for play (you can zoom out so far you can barely see the court), but the system's flexibility caters for all tastes. And while the overall graphic effect isn't particularly atmospheric, a real sense of 'being there' is generated, thanks to the crowd murmuring and cheering, and the calls of the Umpire. Not to mention the icing on the cake: a spot-on rendition of the BBC's Wimbledon theme tune! Perhaps *International 3D Tennis*' biggest innovation is the gameplay – no other simulation allows you to place shots so accurately and easily, let alone apply topspin and backspin. With much of the legwork handled for you automatically, there's even more time to concentrate on play itself. The result is a tennis game that's far superior to all that's come before. In the words of Dan Maskell: "Oh, that's excellent!"

ST Work has only just begun on this one at the time of writing, but it won't take too long to complete. The graphics and gameplay will be identical, and Sensible is attempting to incorporate all the sampled speech heard on the Amiga.

PC No plans as yet, folks – but depending on the success of the ST and Amiga incarnations, there may be an IBM-compatible Tennis later in the year.

ACE is the hardest level to get to grips with, but it has an added bonus – Supaspin: the ability to apply topspin or backspin to the ball. A shot hit with topspin bounces fast and low, while a backspin shot bounces high and slow. Now you can drop the ball short or whizz it under your opponent's legs.



PLAY takes place on one of four types of court – Clay, Cement, Carpet and Grass. Apart from the differences in colour, each surface has its own characteristics – Grass, for example is the fastest. However, unlike any other sports simulation, you can view the proceedings in 3D Tennis from ANY angle – no matter how extreme. You can zoom in close enough to stand right behind your player, zoom out far enough to play from a helicopter's-eye view, swivel the court round to play from the side, directly above, underneath...



A REPLICA of the Wimbledon scoreboard crops up between games, with all the information you could need. Player names, games, sets, and points won – even the length of the match so far.



TOURNAMENTS are good for honing skills. All 72 of the world's real tennis tournaments are there to be entered – from the most famous to some of the less well known, and real-life rules apply in all of them. The tougher the tournament, the bigger the prize money – for example, there's big money to be made at Wimbledon, but don't expect to waltz through to the final! Alternatively, play a whole tennis season, comprising tournaments from around the world. The object is simply to make as much prize money as possible before the year is out.

COURT IN THE ACT

THE STORY behind the legend that is Sensible Software starts way back in 1981, when two schoolchums, Jonathan 'Jovial Jops' Hare and Christopher 'Cuddly Crix' Yates formed a band called Deuce.

The boys first encountered computers when Chris got a job as a Spectrum programmer at a company called LT Software – and before long Jon was also roped in to provide graphics for various projects, including Chris' first game, **Sodov The Sorcerer**, and a conversion of **Skyfox** for Electronic Arts and **International Karate** for System 3. Later in 1985 the duo was asked by System 3 supremo Mark Cale to write an original game – the result was the 3D shoot 'em up **Twister: Mother Of Harlots**.

But it wasn't until the end of the year that Sensible was officially formed as a company, and work began on the shoot 'em up **Parallax** for Ocean on the C64. The **Galaxians** clone **Galaxibirds** soon followed for Silverbird. Then came what is arguably Sensible's biggest hit to date – **Wizball**. The innovative paint 'em-up did the business on the 64 for Ocean in 1987, scooping an armful of industry Oscars (and later made it to the ST and Amiga courtesy of Peter Johnson).

Sensible's first project for Palace was the 64 version of the **Shoot Em Up Construction Kit** in December 1987 (which also appeared on 16-Bit – see Issues Two and 13), before the boys 'took a breather' with **Oh No!**, another budget affair for Silverbird (this time inspired by the ageing coin-op **Rip-Off**). After a period of professional vagrancy, Chris and Jon came up with **Soccer** for MicroProse, and it was during that project that Ocean's music maestro Martin Galway (and nephew of the famous Golden Flautist James) joined the team. But while Soccer was a huge success in its original 64 incarnation, the 16-bit conversions (handled by a

third-party developer) simply weren't as playable.

The next two months were taken up by writing the budget **Defender**-esque shoot 'em up **Insects In Space** for Hewson, with International 3D Tennis not far behind. Jon takes up the story: "We wanted to do another sports game after Soccer, so we started to do an overhead Volleyball game, which quickly mutated into Tennis. The problem was that the overhead view was too limited and there were too many players on the pitch. We decided to incorporate an old 3D routine that Chris had written and presto!"

"Chris and I played real tennis for a while – partly to keep fit and partly to get a feel for the game – and we realised why most of the Tennis games on the market at the time didn't work. When you play real tennis you realise that the skill is not in getting to the ball – that's instinct – but in playing the shot. But in most tennis games much of the time and energy is spent actually running around after the ball. In 3D Tennis we've let the computer take over the instinctive things, so that the player can concentrate on the rest."

While it's true to say that 3D Tennis is Sensible's creation, the boys only programmed the 64 version – the ST and Amiga versions are the work of David Korn (affectionately known in programming circles as Ubik – he took the name from the title of a Philip K Dick novel), who's doing a spot of freelance work for Sensible at the moment. Just for the record, in his time Dave's written a clutch of budget software for Silverbird, including **Arcade Classics**, **Ubik's Music** and **All Terrain Gardener**.

With Tennis more or less out of the way, the lads are turning their attention to their next project, described by Jon as "a game that can be played as a strategy game or a shoot 'em up and with the working title of **My Little Warhead**. Boys will be boys..."

SUPERSONICS!

INTERNATIONAL 3D Tennis's distinctive soundtrack is the work of professional musician Richard Joseph, who's been with Palace for four years. Richard's sonic background is as widespread as it gets. He's been a recording artist at EMI, and has produced countless theme tunes for television over the last few years – everything from the cult kid's show **Chorlton And The Wheelies** to, more recently, an assortment of material for BSB's Now Channel.

Richard's involvement in computers started in 1986 when he answered an ad from Palace Software in Melody Maker: "I already had a Yamaha CX5 music computer, and that was fun, so I thought I'd check out what these games were all about," he explains.

Richard's first job at Palace was to produce the sonics for the 8-bit arcade adventure **Cauldron II** – but wasn't it a bit of a comedown having to work with the aurally feeble Spectrum and Amstrad after such an illustrious past? "Not really. One thing I've discovered while working in computer music is that I don't just like producing straightforward good-sounding music. I prefer a challenge, and getting results out the Spectrum and Amstrad is certainly that!" Since then most of Richard's work has been for Palace, including **The Sacred Armour Of Antirid**, **Stifflyp & Co**, and both the **Barbarian** games.

More recently he's provided the sound for Electric Dreams' **Wicked**, the ST version of **Dragon's Breath**, and of course 3D Tennis. "For Tennis I got quite a simple brief – Sensible wanted the opening and closing Wimbledon music, a bunch of tennis effects and of course an Umpire. For the Umpire's voice I paid a visit to Queen's Tennis Club where John Relf, the Chairman of the Umpire's Association, umpired a pretend match while I recorded it all on a portable DAT (Digital Audio Tape) machine."

With 3D Tennis out of the way, Richard isn't sure what lies ahead. "I know Palace has got a few games coming up that need 16-bit soundtracks, so I'll probably be doing those. I can't say any more than that, simply because I don't know."

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World Cup Soccer

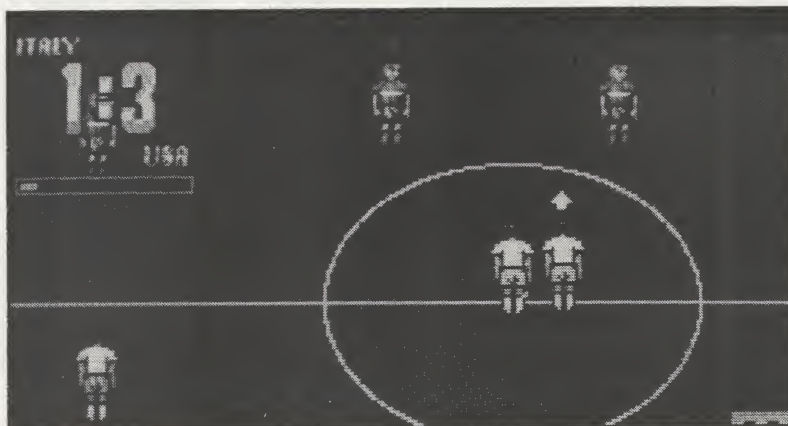
Italia '90

Gordon Houghton has a ball with Virgin's official World Cup soccer game.

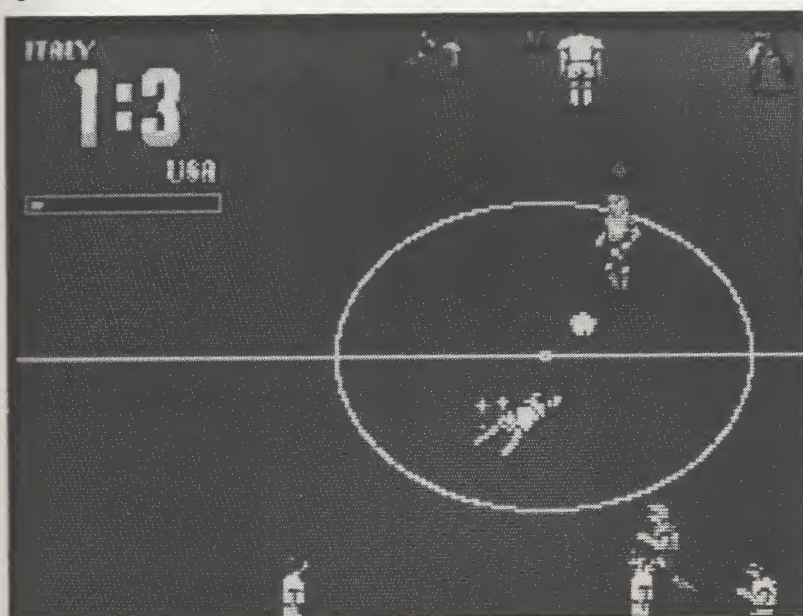
WITH THE World Cup a mere gnat's football away, the release of another soccer game is like giving chocolate to Willy Wonka — it's got to be something special to make an impact.

World Cup Soccer: Italia '90 is a mouthful to say but a fairly straightforward no frills soccer simulation. The first screen you come across is a parameters menu: you can alter the volume, the game time (1-15 minutes), the skill level (1-5), switch sound on or off (on if you want the speech and crowd noises) and opt for one or two players.

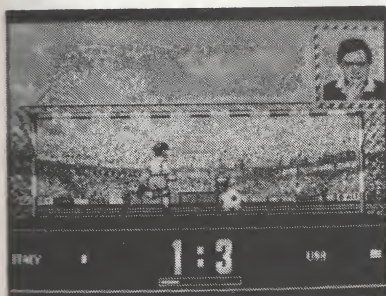
A choice of four teams follows, most of which sport psychedelic versions of Middlesborough's strip from the '70s — take your pick from England, Belgium, Italy or Spain. Now get out there and do good.



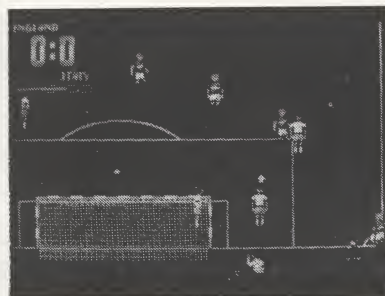
THE ACTION is portrayed from a bird's eye view, the pitch scrolling in eight directions to follow the play. The referee is there at all the game's crucial moments — kick offs, goals, free kicks, corners, penalties, goal kicks, throw-ins and full time.



FOULS are always punished by a free kick and sometimes by an automatic sending off — more skilled computer opponents tend to foul more often than weedier ones. If a player is injured badly in the challenge, a couple of medical staff lollop onto the pitch and take him off on a stretcher. Luckily, even if players are sent off or injured, the team number remains exactly the same.



WHEN the ball comes within sight of goal, the angle switches to ground level: at the near end of the pitch the action is viewed from behind the goal — at the far end it's directly in front. If the forward gets too close there's a strong chance he either blasts the ball over the bar or hits the woodwork.

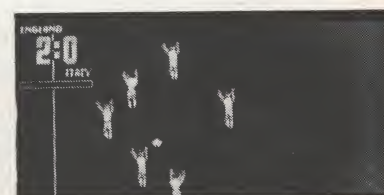


WHENEVER the ball crosses the line for a goal kick, corner or throw-in, one of your players is highlighted by an arrow. Pressing fire kicks the ball straight to him, which gives WCS the distinction of having the most flexible and accurate dead ball play of any footy simulation.

A What is football but a sport played by 22 skilled athletes stroking a ball around a park? Well, in the case of World Cup Soccer, it's a seven-a-side game with no facility for headers, chip shots, banana shots, backheels, scissor kicks, overheads, volleys, dummies or specialist free kicks. There are two things you can do with the ball when in possession — pass or shoot. When you defend there's only one thing you can do — tackle. This means that you can't practise skillful ball control or create sweeping man-to-man moves: you tend to resort to hoofing the ball up-field and hoping one of your men will be there. The unusual low-level goalmouth action looks good but has its drawbacks: at the near end of the pitch it's harder for a keeper to judge the bounce and distance of the ball and it's harder for a striker to score because the view is obscured. Since the teams don't change ends, the player kicking down is at a permanent disadvantage. In any footy game it's the playability that counts, and WCS doesn't have much to offer: because there's so little you can do with the ball, even two-player mode is a haphazard dash from one end to the other. Single-player mode, while less enjoyable, is more of a challenge, since the computer opponents can be impressive — it's fairly easy to reach the Quarter Finals, but the last three teams take some beating, and if you do win it's usually only by the odd goal. There are enough good points to make you appreciate the kind of game this could have been: neat presentation touches like speech, the ability to save high scores and a continue option. But the reality is that it falls way short of the mark.

ST PC ST soccer supremos can get out that scarf and bobble hat — your version is planned for simultaneous release at the same price. For an extra fiver, PC footy fans will be able to play a blinder on their own version. Again, it should be out by the time you read this.

THIS IS what it's all about — the sweet taste of victory (no one bothered to tell the 'keeper, though). Win within the allotted time-span and you progress to the next round. Otherwise there's an extra 30 seconds of sudden death play, the winner being the first to score. If the scores are level after this period, the match is declared a tie and replayed.



**WORLD CUP
SOCCER
ITALIA '90**

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"There are enough good points to make you appreciate the kind of game this could have been: neat presentation touches like speech, the ability to save high scores and a continue option."

THE ENCYCLOPEDIA OF

AN INTRODUCTION

WHAT'S this? A magazine within a magazine?

Well, almost.

It's the beginning of a never-ending partwork. A partwork of the most comprehensive gameplay guides yet seen. Everything you need to know about... well, everything to do with 16-bit games really. We can't guarantee to cover every 16-bit game in the whole world ever, but as momentum is gathered over the coming months you can be sure we will try (!).

Some guides 'happen' in one month, others are spread over two, three or even four months depending on their size and how much (of the game) is to be given away. For example, this month the 'solutions' to the first four levels of US Gold's **Crack Down* are provided — next month we will take you through the next six levels, with the final six levels (and cheat modes) appearing an issue later. This gives you enough time to play for yourself. And of course if you get stuck, you know help isn't far off.

This month we get the ball rolling with three guides, but there's more to come — of games both old and new. So dig out those ageing classics that you never quite completed. The One will show you the way.

Should you find that, when a guide is complete, you have something extra to add, don't hesitate to write. The beauty of this system is its flexibility — addenda can be added at any stage.

Also, if you have any suggestions for future guides — or you have any complete solutions (including maps where appropriate) — don't hesitate to send them to us. Anyone who provides sufficient useful material will be suitably rewarded with software of their choice.

ASSEMBLY INSTRUCTIONS

Putting a guide together couldn't be simpler. Each has its own folios (page numbers), so simply remove the centre section, splice the pages down the middle (some, like the Crack Down maps, are fold-outs so a cut is not necessary) and assemble the parts in numerical order. You may wish to wait until you have all necessary sections of a multi-part guide before you put it together.

BINDERS

Special binders will be on sale through these pages in due course, but for the time-being, pop into your local stationers and buy some fasteners. We also recommend you buy some of those sticky ring reinforcements from your local stationers and plop one on each hole (don't forget to punch them out first). If you don't already own a hole-punch, you can either buy one (inexpensive really) or create your own holes by using a sharp point (eg: a pencil). But make sure you have an adult to help you.

16-BIT GAMES

THIS MONTH

CRACK DOWN (US Gold)

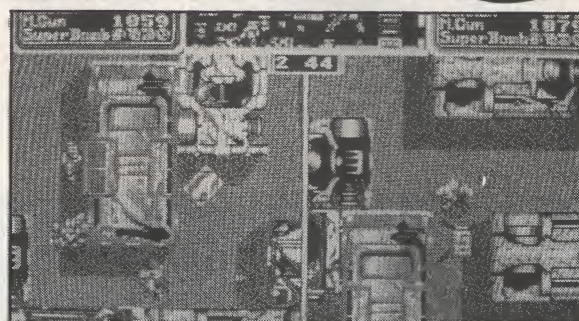
Part One

KICK OFF (Anco)

Complete Guide!

KLAX (Domark)

Complete Guide!



NEXT MONTH

CRACK DOWN (US Gold)

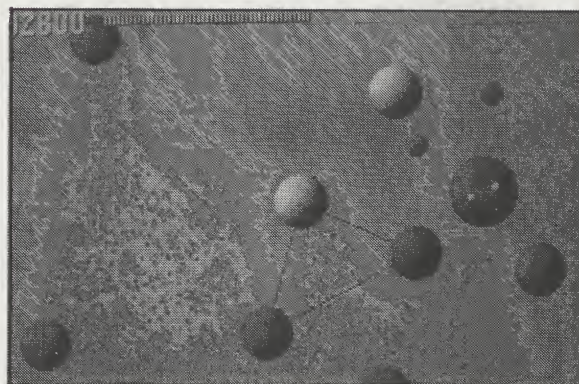
Part Two

E-MOTION (US Gold)

Part One

HAMMERFIST

(Activision) Part One



COMING SOON

RECENT RELEASES

CASTLE MASTER (Domark)

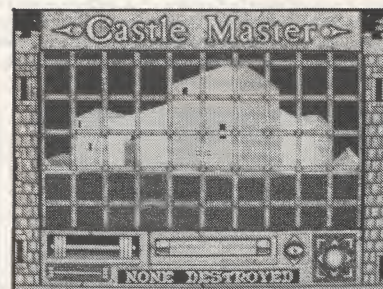
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ROBOT MONSTERS (Domark)

AND MORE!



AND THOSE OLD FAVOURITES

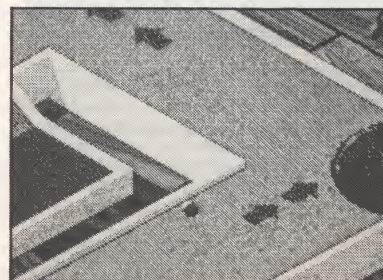
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CHAOS STRIKES BACK (FTL)

AND MORE!



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THE
ONE

JUNE
1990



HOW IT WORKS

Each team plays the others in its respective group. The top two teams from each group plus the four third-placed teams with the best records go through to the Second Round, which takes the form of eight straight knockout matches. So for example, if England finished first in group F (a likely story), they play the second-placed team in Group E, at Bologna on June 26.

STRANGE BUT TRUE

● During a World Cup qualifier on 15 August, 1981, the Fijian goalkeeper conceded seven first half goals to New Zealand. His replacement in the second half conceded another six. Two days earlier Fiji had lost 10-0 to Australia.

● The World Cup has been played in places as far apart as Europe and Chile, from sea-level to high altitude: the ball travels 10 per cent faster in thinner atmospheres. It has also featured at some of the smallest and largest stadia (Brazil's Maracana stadium comfortably holds 200,000 people).

● A Swedish fan was so incensed by his team's poor performance at the West Germany '74 Finals that he threw his portable TV across the room of his flat. It went through the window and hit the roof of his car parked four storeys below in the street.

GROUP A

ITALY
AUSTRIA
USA
CZECHOSLOVAKIA

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

GROUP B

ARGENTINA
CAMEROON
USSR
ROMANIA

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

GROUP C

BRAZIL
SWEDEN
COSTA RICA
SCOTLAND

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

GROUP D

WEST GERMANY
YUGOSLAVIA
UNITED ARAB
EMIRATES
COLOMBIA

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

GROUP F

ENGLAND
REPUBLIC OF
IRELAND
HOLLAND
EGYPT

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

GROUP E

BELGIUM
SOUTH KOREA
URUGUAY
SPAIN

1	
2	
3	

TEAM	P	W	D	L	F	A	Pts

THE WORLD CUP FINALS

ITALIA

WORLD CUP DIARY

JUNE 9

Italy v Austria (Rome)
Argentina v Cameroon (Milan)
USSR v Romania (Bari)
UAE v Colombia (Bologna)

JUNE 10

USA v Czechoslovakia (Florence)
Brazil v Sweden (Turin)
West Germany v Yugoslavia (Milan)

JUNE 11

Costa Rica v Scotland (Genoa)
England v Republic Of Ireland (Cagliari)

JUNE 12

Belgium v South Korea (Verona)
Holland v Egypt (Palermo)

JUNE 13

Argentina v USSR (Naples)
Uruguay v Spain (Udine)

JUNE 14

Italy v USA (Rome)
Cameroon v Romania (Bari)
Yugoslavia v Colombia (Bologna)

JUNE 15

Austria v Czechoslovakia (Florence)
West Germany v UAE (Milan)

JUNE 16

Brazil v Costa Rica (Turin)
Sweden v Scotland (Genoa)
England v Holland (Cagliari)

JUNE 17

Belgium v Uruguay (Verona)
South Korea v Spain (Udine)
Republic Of Ireland v Egypt (Palermo)

JUNE 18

Argentina v Romania (Naples)
Cameroon v USSR (Bari)

JUNE 19

Italy v Czechoslovakia (Rome)
Austria v USA (Florence)
West Germany v Colombia (Milan)
Yugoslavia v UAE (Bologna)

JUNE 20

Brazil v Scotland (Turin)
Sweden v Costa Rica (Genoa)

JUNE 21

Belgium v Spain (Verona)
South Korea v Uruguay (Udine)
England v Egypt (Cagliari)
Republic Of Ireland v Holland (Palermo)

SECOND ROUND

JUNE 25 (GENOA)

F2		v		B2
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JUNE 24 (TURIN)

C1		v		A3/B3/F
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JUNE 25 (ROME)

A1		v		C3/D3/E3
----	--	---	--	----------

JUNE 26 (VERONA)

E1		v		D2
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QUARTER-FINALS

JUNE 30 (ROME)

		v	
--	--	---	--

JUNE 30 (FLORENCE)

		v	
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SEMI-FINALS

JULY 3 (NAPLES)

		v	
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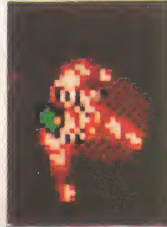
THIRD PLACE

JULY 4

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JULY 5

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URBAN TROOPER
Hit Points
Score
Weapon
Speed



GUERRILLA TROOPER
Hit Points
Score
Weapon
Speed



STORM TROOPER
Hit Points
Score
Weapon
Speed

HIT POINTS
2 How many hits with feet,
fists or bullets it takes to kill
the Guard dead.



SECURITY GUARD 1
Hit Points
Score
Weapon
Speed



SECURITY GUARD 2
Hit Points
Score
Weapon
Speed



SECURITY GUARD 3
Hit Points
Score
Weapon
Speed

SCORE
How many points are
awarded when you kill the
Guard.

WEAPON
What the Guard will attack
Ben and Andy with.

SPEED
How quickly the Guard can
move. Ben and Andy move
at a speed of four.

EIGHT different types of
Guard appear
throughout the first four
levels. Here is the lowest
possible low-down on
each.



HEAVY ARTILLERY
Trooper
Hit Points
Score
Weapon
Speed



HI-THROWER
Hit Points
Score
Weapon
Speed

GENERATORS

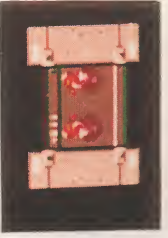
SOME Guards appear from Generators dotted around the levels. Three different types of Generator are found on the first four levels, all of them operating on the basis of a proximity test. Basically, if you can see a Generator, it will open and release Guards.



LEVEL ONE
Guards appear from the
backs of the trucks.



LEVEL TWO
Trapdoors open up to
release Guards.



LEVEL FOUR
Lifts elevate Guards onto the
scene.

THE LEVEL MAPS

TO HELP Ben and Andy find their way around the complex, a small map of the level they are on is shown at the top of the screen. These maps of each level are more detailed and show not only the positions of the Guards, the Collectables (including the quantity of ammunition inside) and the Red Crosses, but the most efficient route possible to plant the bombs quickly and get out in one piece.

The box to the left
represents the amount
of map the players can
expect to see on-screen.

CRACK DOWN

US Gold

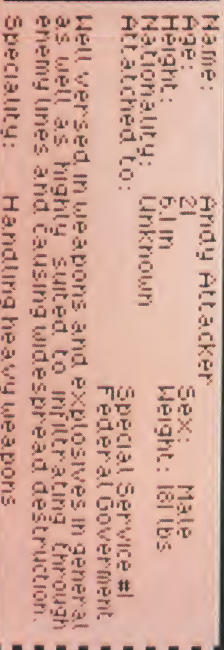
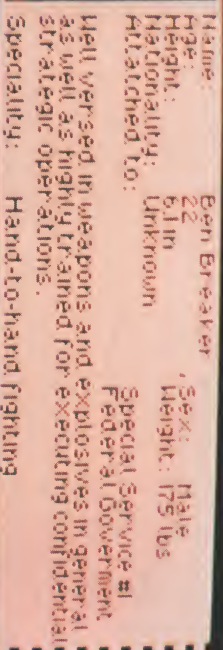


CRACK DOWN 3

The Federal Government has assigned its two top operatives to the case: Ben Breaker and Andy Attacker.

A Government agent managed to infiltrate the place and mark these positions with red crosses before contact was lost. He was obviously no match for the dozens of Guards patrolling the complex – all are trained to the highest level of armed and unarmed combat known to man.

But Ben and Andy are not ordinary men.



ROCKETS
More powerful than the machine gun ammunition, these pass through any Guards in their way.

SMART BOMBS
When activated, these devices kill all Guards visible on the screen.

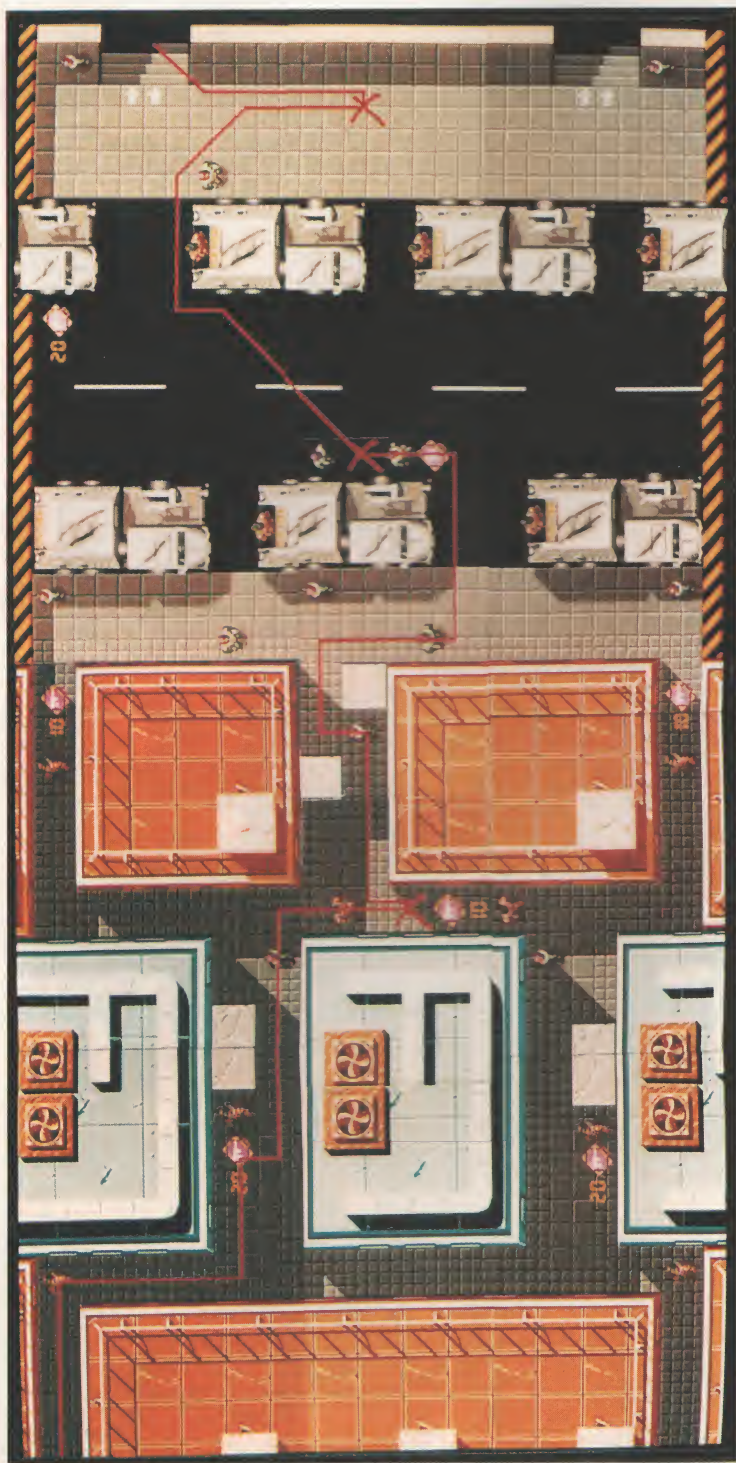
The maximum possible score achievable with a single shot is 31,801 points (that's nine guards each worth 200 points, plus the respective bonuses).

	GWARD	GWARD	GWARD	* GWARD	GWARD
VALUE	VALUE	VALUE	VALUE	VALUE	VALUE
+ 400	+ 800	+ 1600	+ 2400	+ 3600	+ 6400
POINTS	POINTS	POINTS	POINTS	POINTS	POINTS
BONUS	BONUS	BONUS	BONUS	BONUS	BONUS

LEVEL ONE

THE BARRACKS AND MAIN GATE

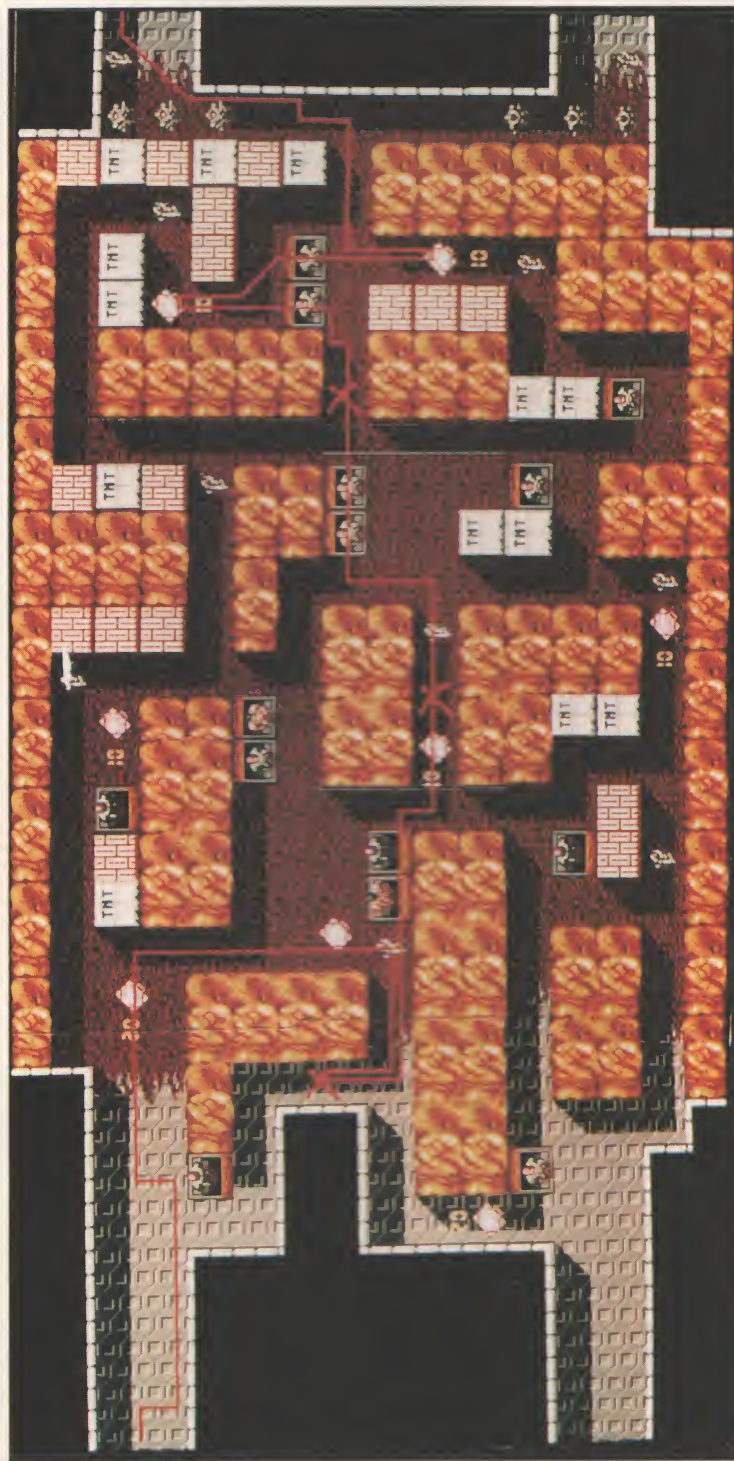
Urban Troopers
Guerilla Troopers



LEVEL TWO

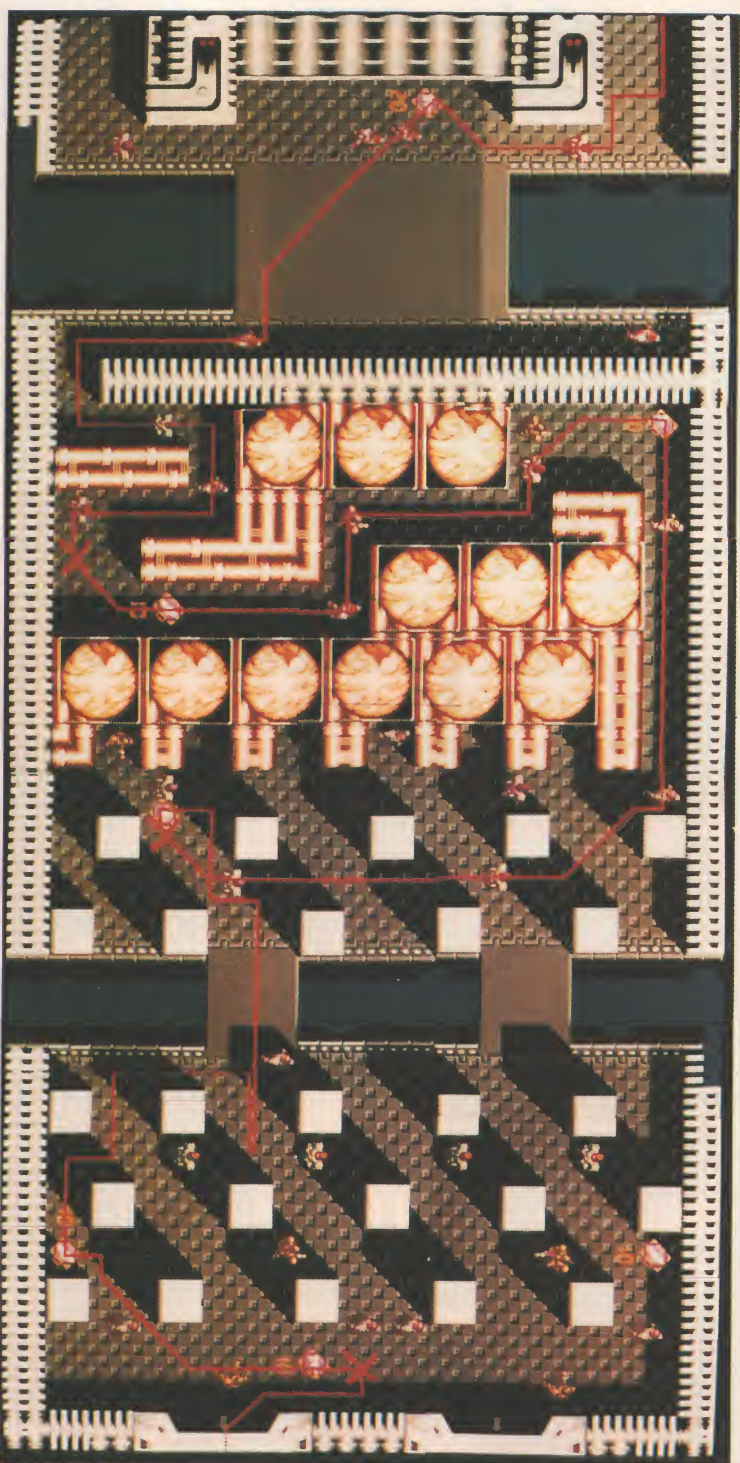
THE MINES

Urban Troopers
Guerilla Troopers
Storm Troopers



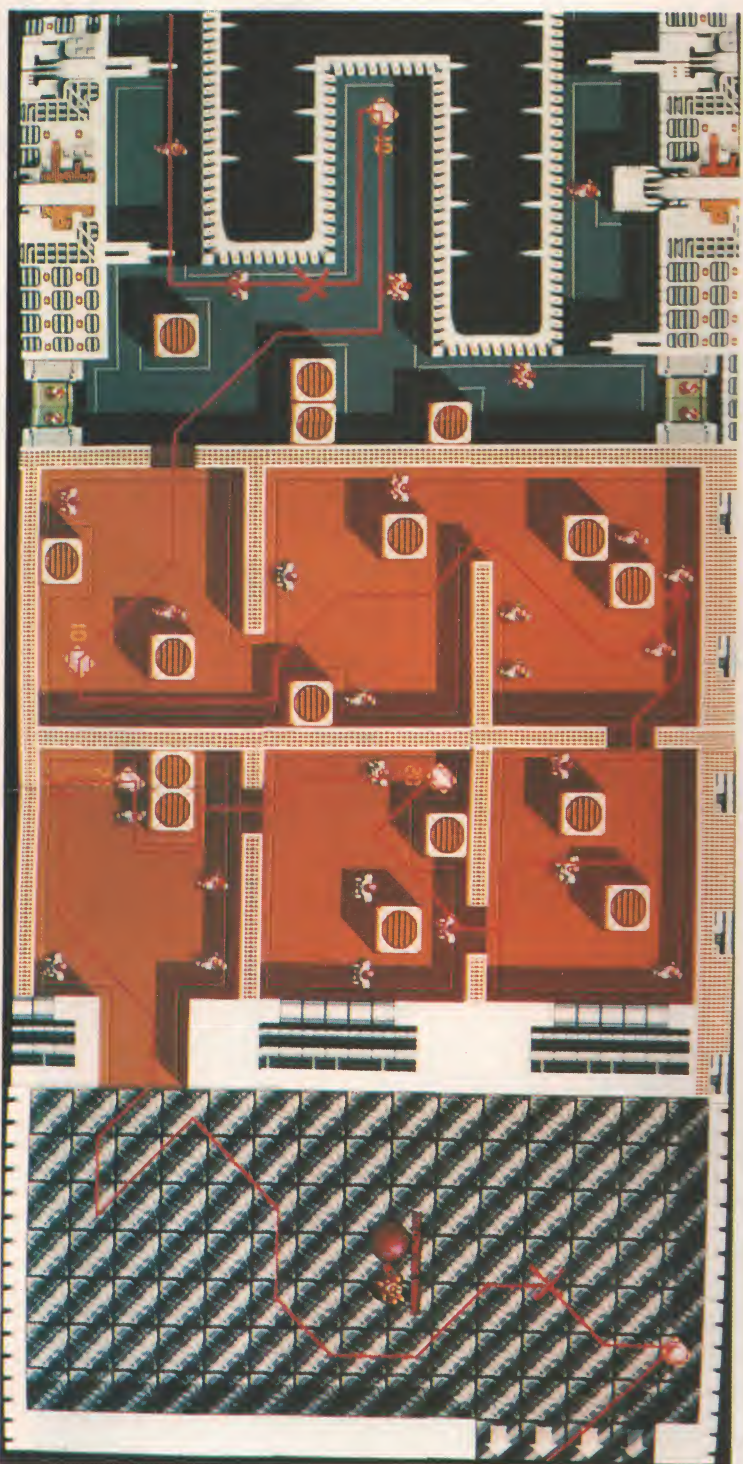
LEVEL THREE

THE REFINERY
Security Guards
Hi-Throwers



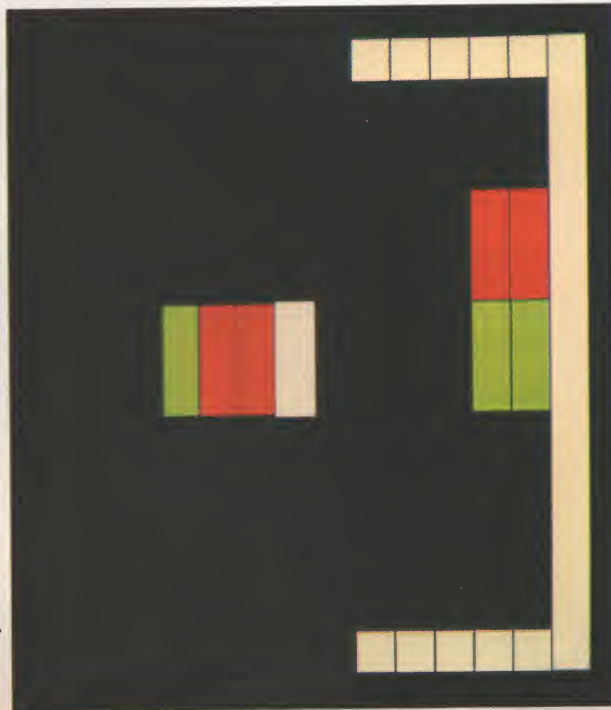
LEVEL FOUR

THE CONTROL AND
TRANSPORTER ROOMS
Security Guards
Heavy Artillery Troopers (Transported In)



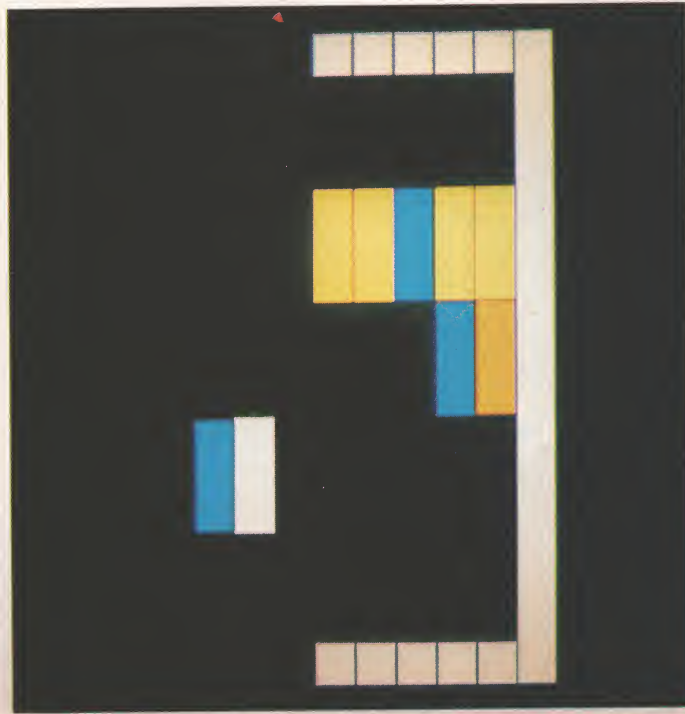
GETTING A 4-KLAX

SO HOW do you get a vertical 4-Klax? Doesn't the 3-Klax disappear before you can add the fourth tile? No, not always. There are two ways to get a vertical 4-Klax. The easiest is to use the scoring delay. Let's assume you have a similar set-up to the following (the colours used are for demonstration purposes).



Drop the green tile on the centre column in the Bin. While the score's being given, move the Paddle to the right and drop both red tiles on top of the red column. The two red tiles will sit on top of the other two until the score for the green column is given. The four reds will then score as a vertical 4-Klax!

The second way to get a vertical 4-Klax is to set up a chain reaction technique (the orange tile is a 'Don't Care', ie: any colour other than those used to form the Klaxs).



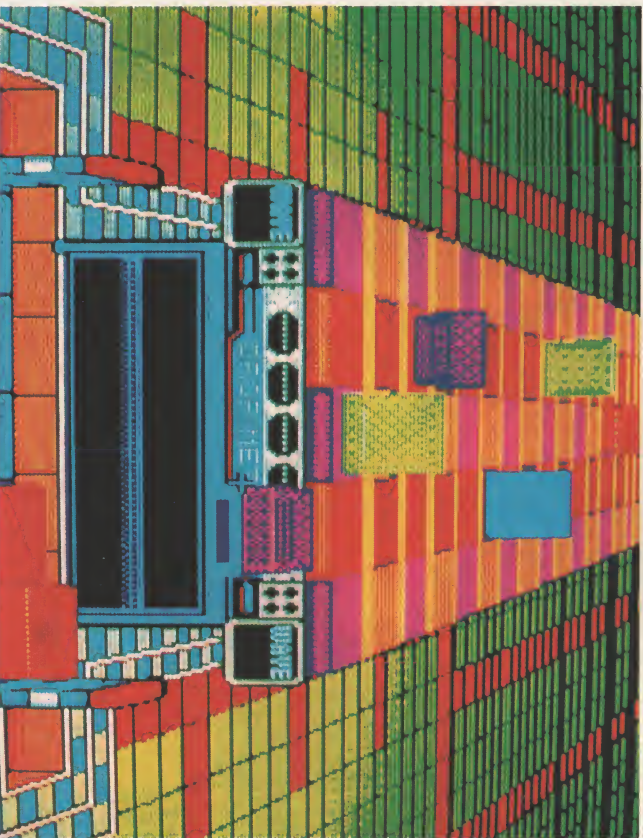
Drop the blue tile into the column shown to form a diagonal 3-Klax. When the blues all disappear a vertical 4-Klax of yellows is created.

KLAX

Tengen And Domark



KLAX is a colour-matching game of tic-tac-tiles. The basic playfield comprises a Ramp (down which the tiles flip) and a Bin (which holds five columns of five tiles). The player controls a Paddle on which coloured tiles are caught. Up to five tiles can be stacked on the Paddle. Pushing a button drops the tile from the Paddle stack into the corresponding column in the Bin below.



RAMP
PADDLE
BIN

The game is played through successive levels with a stated objective for each – though the general objective is simply to survive. The basic gameplay requires the player to build the columns within the bin in such a way that a three-in-a-row combination of tiles of the same colour is created. A matching three-in-a-row is called a Klax. A Klax may run horizontally, vertically or diagonally. You can also make Klaxs of four or five tiles for more points. A 4-Klax counts as two Klaxs, and a 5-Klax counts as three Klaxs.

When a Klax is created, the tiles involved disappear. Any tiles piled on top drop down in the columns. There are only 25 spaces in the bin – fill them all up and you lose. Carefully created patterns are rearranged by dropping tiles, so plan ahead.

Also, tumbling too many tiles that fall off the end of the ramp means that play comes to an end. The maximum number of drops allowed varies depending on how many levels you jump from the level select screens. The range is three to five drops. In practice, drops are lost in bunches as the player tends to get flustered after the first drop.

Note that the tips within this guide prove invaluable not only for the conversions but the arcade original.

OBJECTIVES

- THERE are four main ideals to achieve in Klax.
- Complete a specified number of Klaxs to advance
 - Acquire a specified number of points
 - Complete a specified number of diagonal Klaxs
 - Survive the onslaught of a specified number of tiles

To excel at Klax, you have to improve your reflexes and anticipation. You also need to understand the scoring rules. Believe it or not, it's actually possible to get more than 2,000,000 points on one credit!

- There are three areas of scoring to consider...
- Basic scores for Klaxs
 - The Score Multiplier
 - End-of-level Warp Bonuses

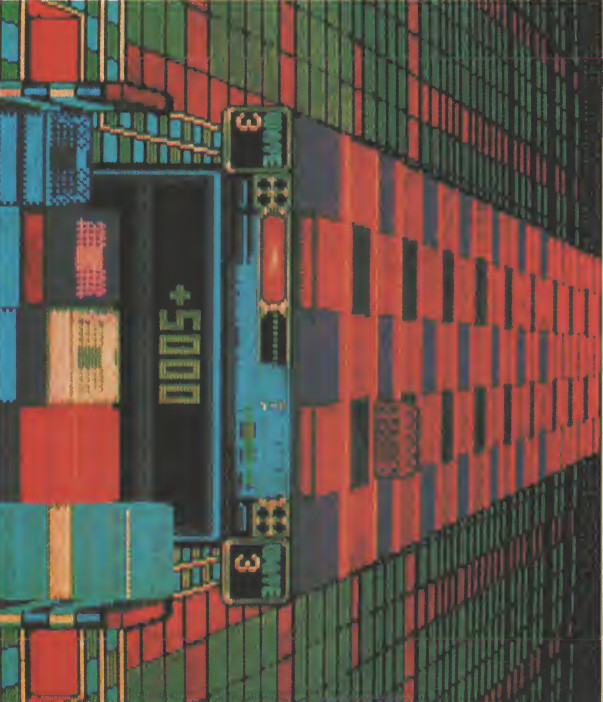
There's little the player can do about the last area, so only the first two are covered here. The basic Klax scoring matrix is this...

VERTICAL HORIZONTAL DIAGONAL				
3-KLAX	50	1,000	5,000	
4-KLAX	10,000	5,000	10,000	
5-KLAX	15,000	10,000	20,000	

Note that a vertical 3-Klax is almost worthless, but a vertical 4-Klax is quite valuable. When you go for points, go for diagonal Klaxs or vertical 4-Klaxs.

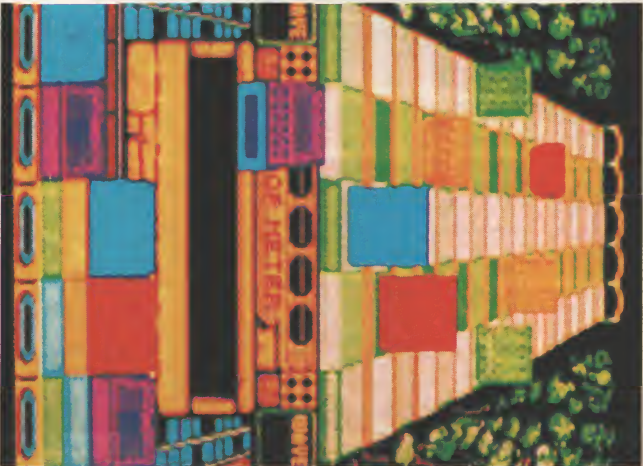
THROWING UP

TO REARRANGE the order of the tiles on the Paddle, throw the tiles half-way back up the Ramp and collect them in the required order. This technique is best employed when you need to use the tile at the bottom of the stack but you don't want to drop the rest into the Bin. It's also the quickest way to get into deep trouble, so don't abuse it.



DIFFICULTY

YOU MAY or may not have noticed that the game plays faster depending on how long you have been playing the current credit (this secret of arcade design is used to balance gameplay so that the game isn't too difficult for typical players, but a really good player cannot play forever). Play fast so that the game difficulty doesn't build up. Don't wait for the tiles to come to you: speed them down the Ramp and onto the Paddle. Again, be careful not to abuse this feature.



KLAX FOR THE LUNATIC FRINGE: A CASE HISTORY

OR

How To Score Over 2,000,000 Points On A Single Credit

THE COIN-OP's high-score table features both total high-score and high-score per Quarter columns. Anyone can buy their way to the top of the total high-score table. But since we are not paying to play, we shall compete for the best per-coin high-score. The following is only one possible way of achieving this.

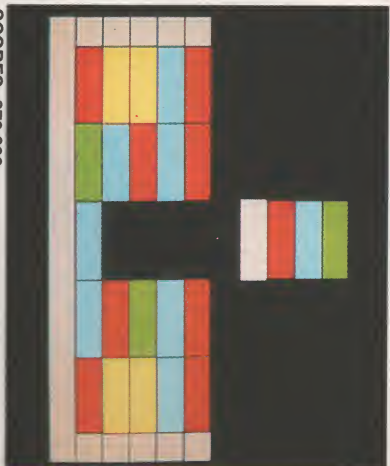
The basic strategy is start at Level One, play through Level Five, warp to Level 11, and take a secret warp to Level 56. Very few have survived level 56 using this strategy, so from there on you are on your own.

LEVEL ONE

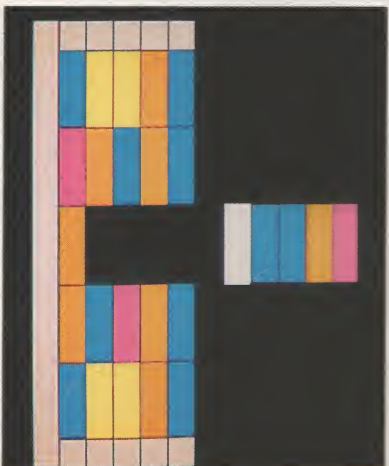
HERE'S a paradox: Level One is the easiest level in the game, and yet it's the hardest to do well. Don't be discouraged by the complexity of the patterns (Klaxgrams) shown. This is as bad as it gets, and you can work up to it slowly. If you wish, use the Tengen Stax method shown below. It's worth fewer points, but it's a lot easier.

There are only four colours of tiles on the first level. The patterns shown score about 370,000 to 565,000 points on Level One. The highest theoretical score known for Level One is about 720,000, but it's so difficult to achieve that it can't be explained here.

In building these patterns, you may complete at most one Klax to get rid of 'junk' – if you get rid of two Klaxs, you can't drop extra tiles on the paddle after the first, because the first tile will complete the level. You must be quick to drop all the tiles on the paddle into the centre column. If the top tile dropped finishes scoring before you get the remaining tiles in place, things will not work correctly. You must be prepared to settle for less and bail out earlier if necessary.



SCORES: 370,000

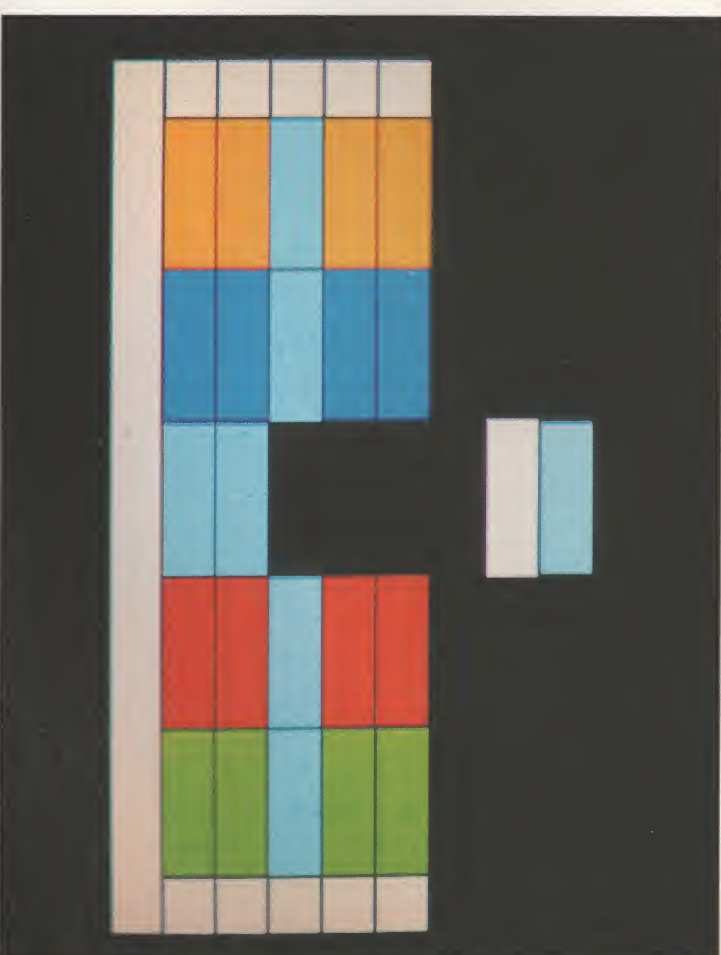


RAINS' REVENGE SCORES: 565,000



LEVEL TWO

THIS pattern is known as Tengen Stax, because the guys over at Tengen discovered it. It should really be called Stax To The Max. It makes use of the high value of vertical 4-Klaxs. It's also easy to remember and is recommended for the entire family. There are many minor variations possible with higher and lower scores. These are left as an exercise to the reader.

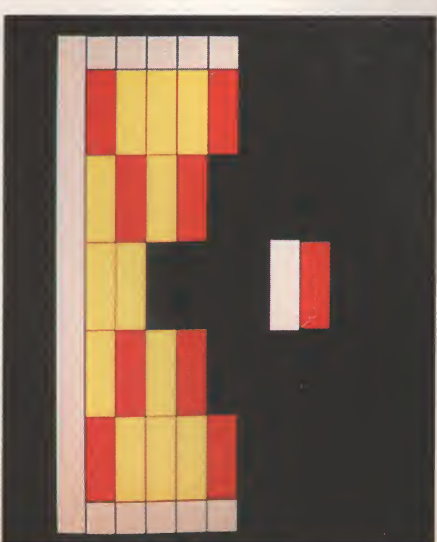


LEVEL THREE

THIS IS a Diagonal Wave. Try to complete as much of a big X as possible but bail out as soon as possible to keep the game difficulty down. You need at least three diagonals to complete the level. You should have been using the pull-down feature to save time so far. Also, between levels keep tapping the fire button to speed up the scoring (again, reducing time). Many variations are possible – it's up to you to find them.

LEVEL FOUR

PLAY this level the same as Level Two. There are more colours here than on Level Two, so the going's tougher. It's also important to do well on Level Four because it's a Points Wave. Any points scored over the 10,000 needed to complete the level are doubled as a bonus. So a 200,000 set of Tengen Stax will get you 390,000 points including the bonus. One other thing: furiously tapping the fire button through the scoring at the end of level sometimes reveals a 'feature' in which mysterious white tiles appear in the bin and give you extra points.



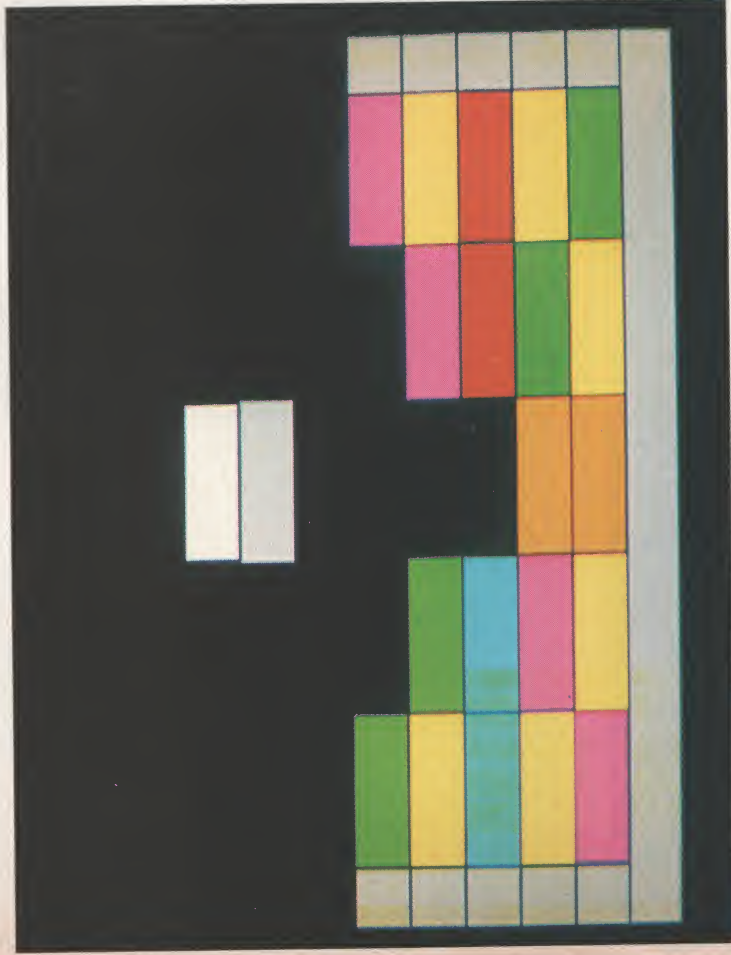
BIG X

LEVEL FIVE

JUST survive this level any way you can. The difficulty is rising pretty high by now, so just build simple vertical stacks to get rid of tiles as easily as possible. You could have over 1,000,000 by now! DO NOT tap the firebutton at the end of this level to speed the score – you may inadvertently get to the select screen and select the default Level Six. When you get to the select screen, warp to Level 11.

LEVELS 11 AND 56

PLAY both of these levels the same. Go for a Super Star pattern which includes an 'X'. The 'X' on Level 11 (and Level Six for that matter) causes an immediate warp to level 56 (or 51), plus bonus points aplenty. This pattern depends on getting a 'Wild Tile' (the tile on the Paddle in this diagram) to complete the star. This is one of the most satisfying patterns to complete.



SUPER STAR

MORE ABOUT KLAX

ATARI Games' Klax was invented in response to the demand created by that classic Soviet block-buster Tetris. "Our marketing people saw that Tetris had created a niche in the market, and I could see the same thing by watching people play it in the arcades," reveals Klax designer Mark Pierce. "With Klax I wanted produce something along the same lines, and so create a similar sort of appeal, while giving it a gameplay style all of its own. I wanted to do something with a little extra to it as well." That little extra manifests itself in the form of gravity, which allows the player to think ahead and set up those point-heavy chain reactions.

It took the Atari Games' crew involved four months to write Klax, during which time helping hands were given to the team behind the conversions taking place on the other side of the Atlantic. Teque Software worked closely with Atari

Games since development of the coin-op began, and so the conversion took place almost simultaneously.

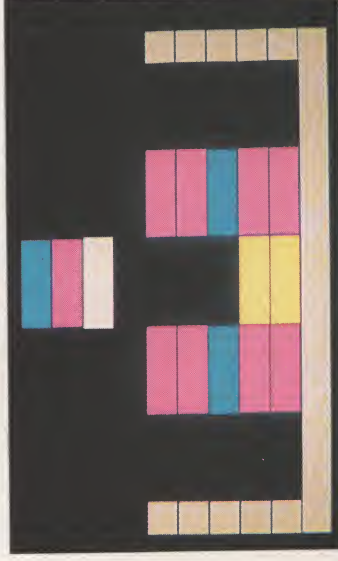
Apart from the necessary graphics and sound files, Teque also received a video tape from Atari Games, with the programmers explaining with diagrams how the game worked – the laws of the tiles and so on. This made the process of conversion a little easier, although there were still a few problems. At first the graphics were sucked straight out of the coin-op, but as the coin-op's screen specifications are different to the home computers', it meant some tweaking was required before the visuals could be successfully implemented. Just for the record, the tiles come in different 13 sizes, each with four frames of animation to create a fluid impression of them tumbling down the 16-colour backdrops.

SCORE MULTIPLICATION

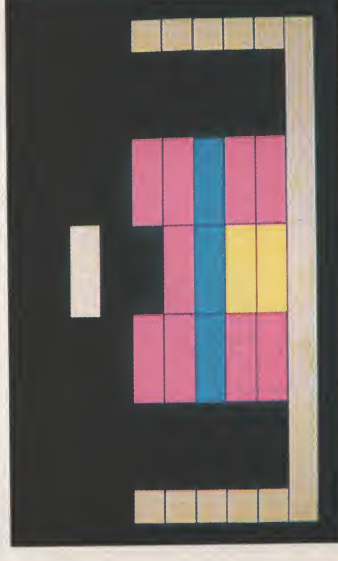
THE TWO previous examples also serve to introduce the Score Multiplier Effect. The Score Multiplier is the number of Klaxs scored in one 'shot'. It increases until there's nothing left to score and normal play has resumed. So in the above examples, the green and blue Klaxs had a Multiplier of one, but the red and yellow Klaxs had a Multiplier of two and were worth 20,000 points!

Here's a more complex example of a Score Multiplier (the colours used are again for demonstration purposes, and the yellow tiles are 'Don't Cares').

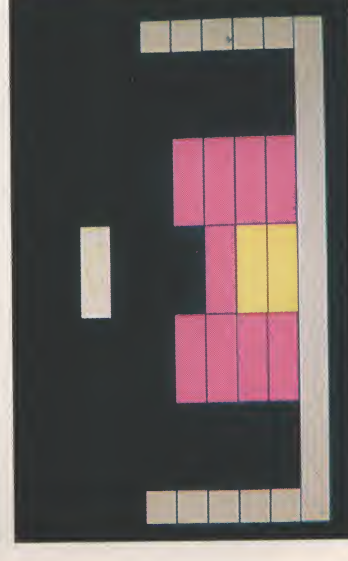
Drop both tiles into the centre column.



The blues now score as a horizontal 3-Klax with a Multiplier of one.



The magentas on the other hand score as two vertical 4-Klaxs, two diagonal 3-Klaxs and a horizontal 3-Klax – with a Total Multiplier of six (one for the blues and five for the magentas)!



Thus the total score for this would be...

$$(\text{MULTIPLIER} \times \text{HORIZONTAL BLUE KLAX}) + (\text{MULTIPLIER} \times (\text{HORIZONTAL MAGENTA KLAX} + (2 \times \text{DIAGONAL MAGENTA KLAX} + (2 \times \text{VERTICAL MAGENTA KLAX})))$$

$$= (1 \times 1,000) + (6 \times (1,000 + (2 \times 5,000) + (2 \times 10,000)))$$

$$= 1,000 + (6 \times (31,000))$$

$$= 187,000!$$

As you can see, the Multiplier can have a dramatic effect on your score. The maximum Multiplier is nine (although it's difficult to get it so high).

A '90

SECOND ROUND

JUNE 24 (TURIN) A3/B3/F3	JUNE 23 (NAPLES) B1	JUNE 23 (BARI) A2
<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>
JUNE 26 (VERONA) D2	JUNE 26 (BOLOGNA) F1	JUNE 24 (MILAN) D1
<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>

QUARTER FINALS

JULY 30 (FLORENCE)	JULY 1 (NAPLES)	JULY 1 (MILAN)
<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>	<input type="checkbox"/> v <input type="checkbox"/>

SEMI FINALS

JULY 4 (TURIN)
<input type="checkbox"/> v <input type="checkbox"/>

THIRD PLACE MATCH

JULY 7 (BARI)
<input type="checkbox"/> v <input type="checkbox"/>

FINAL

JULY 8 (ROME)
<input type="checkbox"/> v <input type="checkbox"/>

THE ITALIAN JOB

THE HISTORY of the World Cup is a more turbulent kettle of fish than that of the British leagues. Just 30 years after the 'official' birth of soccer, on 21 May 1904, the first international body was formed in Paris: the Federation Internationale de Football (FIFA). Within 15 years a possible World Cup was being discussed, but it wasn't until July 13th 1930 that, under the guidance of Jules Rimet, FIFA instituted the first World Cup Finals in Montevideo, Uruguay.

Apart from a 12-year gap for the Second World War, a tournament has been played every four years since: Italia '90 will be the 14th. Of those 14, Brazil is the only team to have played in every single one.

The format of the final stages has altered just about every year: for example, in the 1950 championships in Brazil, the winner was decided by a final pool of four teams playing against each other. The '78 finals in Argentina produced two groups (suspiciously mainly European in one and South American in the other), the winners of which played out the final. And Italia '90 will be different again: the six-group qualifying matches produce a 'last 16' knockout format.

The run-up to each tournament draws teams from all over the world. Currently, Europe provides the largest number of sides with 13, the others trailing far behind: Oceania/Israel (none or one), South America (two or three), Asia (two), and Africa (two). Concacaf (N & Central America and the Caribbean) provides the final two teams.

TRIVIAL

The largest score ever in a finals tournament is 10-1: Hungary's margin against El Salvador in 1982. In the qualifying competition for Spain '82, New Zealand beat Fiji 13-0. The same 1982 finals had the oldest winning medallist, Dino Zoff (40 in 1982), the youngest finalist, Norman Whiteside (17 in 1982), and the fastest goal ever in a World Cup final tournament: Bryan Robson's against France. Only two teams have ever won the championship three times: Brazil (1958, 1962 and 1970) and Italy (1934, 1938 and 1982). England is the only team to have ever won the World Cup only once.

The World Cup has tossed up many 'greats' over the years, the most famous of whom is probably Pele. However, he's just the top of a list which includes Puskas, Moore, Cruyff, Kempes, Platini, Rossi, Maradona and, the latest World Player of the Year, Holland's Ruud Gullit. None of these can claim to equal the player with most appearances in the finals, Antonio Carbajal (Mexico): 1950, 1954, 1958, 1962 and 1966. Nor can they match the leading goalscorer — France's Just Fontaine who, in the 1958 tournament, scored 13 goals. Or Brazil's Jairzinho, who, in 1970, became the only player to score a goal in every round of the World Cup, a feat which no-one has matched since.

But what's the point of being famous when even your fellow players don't recognise you? This is what Ruud Gullit is reputed to have said of Diego Maradona: "I was dancing in a discotheque when all of a sudden this very small, fat man approached and started hugging me. I thought it was a fan and then his bodyguard came over. Then I recognised him."

FUTURE BALL

America is playing host to the World Cup for the first time in 1994. And once again, changes are planned — probably the most radical since the inception of the World Cup. Thanks to the power of television, there's talk of the matches will be played over four 25-minute quarters to accommodate advertisers (this is the reason why so many American sports are played in quarters).

The future of the World Cup is as hazy as the future of football itself. Will we gradually transfer to all-seater stadia packed with fans tagged by identity cards? Certainly, fans are becoming less important in a football club's equations: currently a mere 30 per cent of Rangers' revenue comes through the turnstiles.

Graham Kelly, Chief Executive of the FA feels that this current trend will change: "The publication of the Lord Justice Taylor report has overtaken all of the considerations in our sport, and I am absolutely certain that the next five to 10 years will see a complete revolution in the way football presents itself to the public both in marketing terms and promotionally." He doesn't see football hyping itself in American terms, however, simply: "The game will have to address itself much more to the question of what the public desires."



WORLD CUP WINNERS

1930 Uruguay
1934 Italy
1938 Italy
1942 Cancelled Due To WWII
1946 Cancelled Due To Post WWII Blues
1950 West Germany
1958 Brazil
1962 Brazil
1966 England
1970 Brazil
1974 West Germany
1978 Argentina
1982 Italy
1986 Argentina
1990 ?

● Sixteen members of Argentina's 1978 World Cup winning side had never been educated beyond primary school level.

● India qualified for the World Cup for the first time in 1950, but withdrew because they were refused permission to play in bare feet (rules are obviously made to be broken!).

● When the USA trainer ran on to attend to an injured player in the 1930 World Cup semi-final against Argentina he tripped, fell and broke a bottle of chloroform in his bag. He had to be carried off unconscious whilst the injured player recovered without treatment.

● The Jules Rimet trophy had an odd history. During World War II it was hidden under an Italian official's bed in a shoe-box to prevent the Nazis stealing it. It was then stolen in London in 1966 and found by a dog called Pickles in a garden suburb. Presented to Brazil permanently in 1970, it was stolen again from a display box in Rio de Janeiro, and has never been recovered.

KICK OFF 2

BLISTERING PACE – PIXEL PERFECT PASSING – SUPERB TACTICAL GAME PLAY

KICK OFF 2 greatly enhances the game play of KICK OFF, winner of THE GAME OF THE YEAR award in U.K. and similar awards right across Europe. A host of new features have been added to the ones that enthralled the players the world over.

Full size multi directional scrolling pitch with the players, markings etc. in correct proportion.

1 to 4 players (Amiga & ST only) option.

2 players TEAM option against the computer or 2 other players.

Hundreds of players, each with a unique combination of attributes (Stamina-Pace etc.) and skills (Passing, Shooting and Tackling etc.)

Instinctive Kick Off joystick controls to dribble, pass, shoot, head or chip a ball and do sliding tackles or scissor kicks.

After Touch controls to bend or dip the ball.

Set Piece Free kicks including dummies to chip the ball or bend the ball round a defensive wall.

9 types of corner kicks with full control of shot power. Long and short Throw In.

Team selection from a squad of 16 with substitution and choice of tactics.

League and Cup competitions with extra time, injury time and sudden death penalty shoot out.

* Store up to 10 Action Replay goals in memory. Facility to view, edit and save the action replays and create Golden Shots disc.

AMIGA & ST £19.95

IBM (AT & XT Turbo – CGA, EGA & VGA) £24.95

CBM 64 – SPECTRUM – AMSTRAD £9.95/£14.95



* Kit design – 6 styles and 32 colours.

Facility to load Player Manager teams for a single game or league game.

Up to 4 teams can be loaded for league competition. Load your own designed Tactics from Player Manager.

Red & Yellow cards, 16 different referees, Offside rules, Injury time and host of features to create the atmosphere for a game which is a real fun to play.

Special Events provision to load Data Discs or Cassettes for events like World Cup, European Cup etc...

* 1 M.B. Amiga & ST only.



ANCO

Dynasty Wars

Blood, death and fire – that's what you get when two feuding Samurai clans clash. Kati Hamza plays Shogun.

IN THE land of the rising sun the man with the longest sword is king. At least that's the theory that the four heirs to the Han Dynasty are about to test. The year is 184 AD and their clan is locked in a desperate blood feud with their long-standing rivals – the evil, ruthless and utterly abhorrent Kai. Day after the day the armies dwindle but not an inch of ground is gained.

It's not the sort of thing a self-respecting Samurai takes well so the Han resolve to sort out the deadlock themselves. In ones and twos they set out on horseback to tackle the enemy lines...

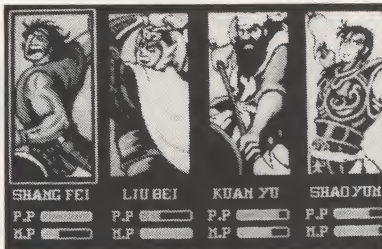
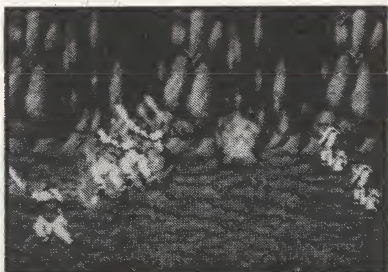
Not that US Gold's conversion of CapCom's unusual coin-op really needs a plot. On screen all that exotic tale-spinning and oriental romance translates into eight levels of no-nonsense hack and slash action, waves of kamikaze foot soldiers and a series of top-notch generals on horseback to slice up.

ST A slash 'em up on horseback is an oddity – an oddity that **Dynasty Wars** doesn't do much to exploit. Despite the visual elegance of their equestrian mounts, the Han fighters might as well be on foot for all the difference their four-legged friends make – no galloping, or jumping, not even the odd whinny or neigh. Still, Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen. Graphics too, despite some fairly jerky scrolling, are intricately drawn and well-defined. The gameplay, on the other hand, though amusing enough in the short term doesn't offer the kind of flexibility you expect from a top class slash 'em up – there's no wide choice of moves, the action has a tendency to become repetitive and the end of level generals don't present too impressive a challenge. A decent, no-nonsense hack 'em up which just lacks that extra punch.

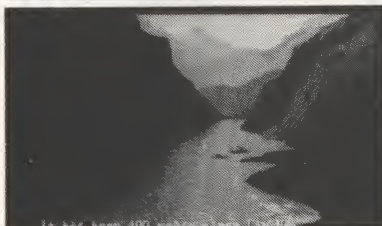
PC Sporting improved graphics and bursting at the seams with sampled sound, the Amiga version of this equestrian extravaganza plays just the same.

A Currently in development, PC **Dynasty Wars** sports CGA, EGA and VGA graphics, plus Roland, AdLib and CMS compatibility. There's even a sampled sound driver for aurally unadorned PCs which should, depending on your machine, create sounds resembling an Amiga.

A GOOD fighter knows how to make use of hazards such as rock-falls and flying fireballs. A deft bit of saddle work and those deadly tumbling boulders crush the enemy instead.



DEPENDING on how brave you feel, you can take on the impossible on your own or with a friend. There aren't any significant differences between the two modes, though as a gruesome twosome you do get the added spice of having to fight over weapon upgrades.



SLICK presentation is seldom seen in computer games and yet it's something no self-respecting coin-op does without. Thankfully, these conversions of **Dynasty Wars** is no exception. An introductory sequence sets the scene and creates an appropriately eastern flavour.

TIERTEX MEX HEX

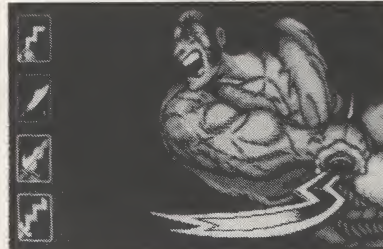
LIKE Tiertex's other most recent CapCom conversion, **Strider**, 16-Bit **Dynasty Wars** has been coded almost exclusively by Physics graduate Dr John Prince. It's the fruit of six months' hard slog, working out the intricacies of the original arcade board, something Donald Campbell, Tiertex's other supremo, reckons they are getting pretty good at: "Dynasty Wars has the same style of arcade board as **Strider** so we're very familiar with how it works, how to put it in cheat mode – that kind of thing."

The visuals were taken directly from the coin-op board by resident artists James Clarke and Wayne Billingham and then converted into the right form for each version using a combination of **Degas Elite**, **DPaint III** and **DigiView**.

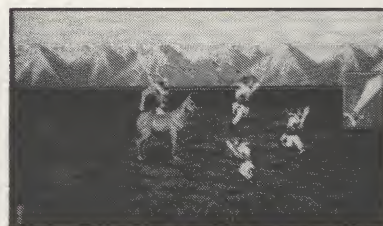
Mark Tate wrote the music using the Steinberg Pro 24-track MIDI package and sampled sounds courtesy of an AKAI X7000 synthesiser. Recent development in PC sound technology is something Tiertex is especially keen to exploit in **Dynasty Wars** and any future projects: "The Roland has immense potential for producing sound way beyond the capabilities of the Amiga."

By far the toughest thing about programming **Dynasty Wars**, however, was getting the playability right. With so many different characters with varied capabilities on screen at any one time, it took ages to work all their attributes in. Even so, Donald reckons this has turned out to be one of their closest conversions to date – the only thing they had to lose was a touch of parallax.

As for the future, another arm of the Tiertex team is currently beavering away at another CapCom extravaganza – the horizontally-scrolling shoot 'em up **UN Squadron** (see **Arcades**, Issue 14). Between programming stints, the CapCom conversion corps concentrates on something completely different – Sega Master System software currently under development for US Gold.



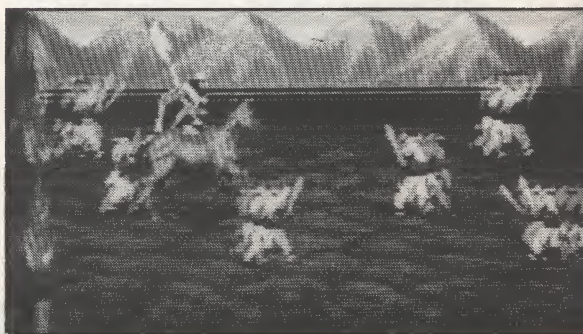
EACH hero comes complete with individual fighting statistics and a personalised selection of weapon upgrades. It's not worth worrying too much about who you pick, though – in practice all four brothers' skills work out pretty much the same.



THE STRENGTH of each lunge with your sword or lance is determined by the boost bar at the bottom of the screen. The longer you press the fire button, the more effective your final thrust. Weapon upgrades come in the form of prominent icons like the one above – get them and watch those Kai fly.



A LINE isn't scattered until you zap the big fish as well as all the small fry. A confrontation with the General, a skilled cavalry-man like yourself, marks the end of each level. A few well-placed slashes on maximum boost send him straight to paradise.



THE KAI stop at nothing in their desperate bid to gain control of the eastern world. Enemy defences include arrows, bullet-belching war machines and fire bombs which burst into energy-sapping flames the moment they hit the ground.

DYNASTY WARS
US Gold

ATARI ST

PRICE £19.99
OUT Late June
GRAPHICS 82%
SOUND 69%
PLAYABILITY 74%
VALUE 65%

OVERALL
70%

AMIGA

PRICE £24.99
OUT Late June

IBM PC AND COMPATIBLES

PRICE £24.99
OUT Late June

Tiertex has put together a fast and competent conversion which scores high in presentation points: a slick introductory sequence, choice of heroes, appropriately oriental music and a wealth of information on screen."



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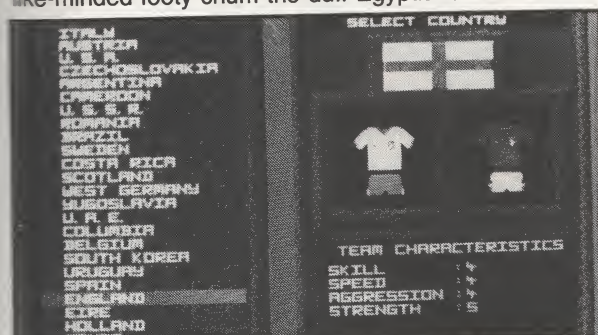
PC

On a diet of pasta, pizza, cappuccinos and football, Gordon Houghton ingests US Gold's World Cup antidote.

EVERYONE believes that England will win the World Cup, just as they believe in Santa Claus, unicorns and the flatness of the Earth. But why bother enduring the agony and ecstasy of the real thing when you can play it out in the comfort (and, more importantly, safety) of your own home?

As if by magic, this is such a game – which not only incorporates full-blown tournament play based on the Finals in Italy but also has a one or two player ‘friendly’ option and variable game lengths between two and 45 minutes.

The one player friendly allows you to set human and computer skill levels via team selection — so when you get too good, you can pick Egypt and play against the Italians. The two player friendly is similar, but it's more satisfying if you select Italy for yourself and give a like-minded footy chum the duff Egyptians.



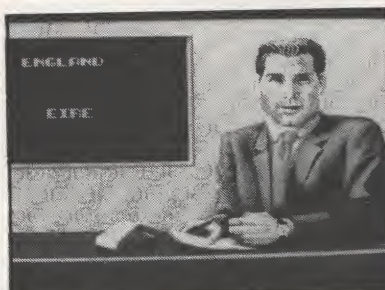
WHETHER you play a friendly or launch yourself into the World Cup itself, team selection is where tournament life begins. It acts as a difficulty level, since teams (like their players) have relative values of skill, speed, aggression and strength.

As far as packaging and game structure go, **Italy 1990** has everything you could want from a footy game. The accompanying World Cup File-O'-Facts is very impressive, with a full run down of the teams, great players of the past, brief cup history, venues, players to watch and a tough trivia quiz. The game structure incorporates the whole tournament format — including the names of all the (likely) players and locations and the group/round framework. When it comes down to the actual football, things aren't so good. For a start, you have two basic options in possession: because there's no radar or any other indicator to tell you where your players are when you pass, it's a question of kicking the ball up-field and hoping there's a player there. The alternative is to dribble the ball about 80 yards into your opponent's net (as long as your player is fast enough). Gameplay is so reliant upon relative player statistics that there's little room for human skill and every game becomes a simplistic representation of the real thing rather than an enjoyable simulation. There are plenty of niggly points, too: ball movement is fair, but the bounce is unnatural and it's sluggish on the ground. Throw-ins are poor, with limited control over direction, and the tournament is far too easy to win. Pick any of the top eight teams and you sail to the title on your first go. If the football had been anything like the presentation and packaging, it could have been a winner. As it stands, it goes out in the second round.

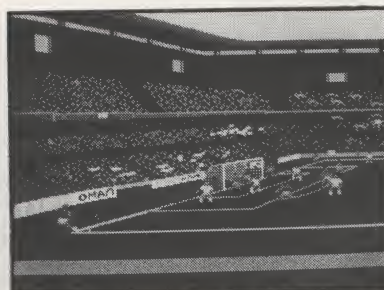
ST The ST version is due at the same time and should be an accurate conversion right down to Bryan Robson's shoulder injury.

PC IBM (and compatible) owners on their way to Italy, don't sell that air ticket! No PC version is planned.

Italy 1990



TV-STYLE presentation gives the game extra spice and realism. An anonymous announcer reveals the match details (Group F, 11 June 1990, v Eire), where it's played (Sant Elia stadium, Cagliari) and the favourites to win (England).

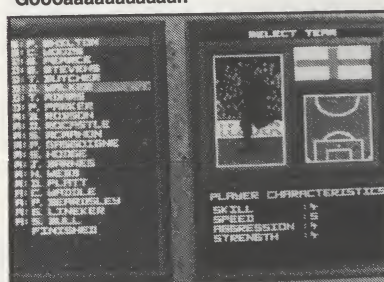


WHENEVER there's a goalkick or corner, the action switches to a 3D view. The direction in which you hold the joystick and the amount of time you hold down the firebutton determine the angle and strength of the shot.

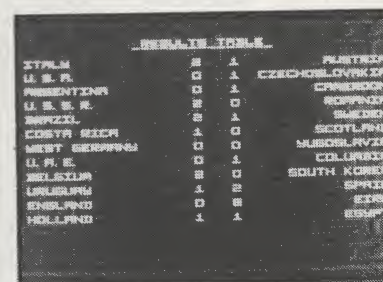
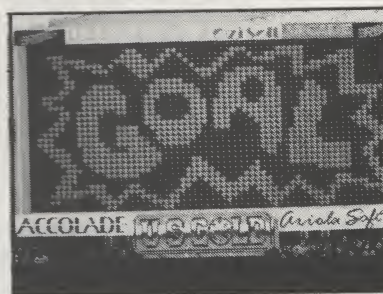


AN EIGHT-WAY scrolling pitch is where the action really starts. The ball is automatically trapped and sticks to the players' feet as they run. Players can shoot, pass, tackle from in front or slide from behind, head the ball or chip it. How fast you run, how hard you tackle and how far you kick the ball are all dependent on player characteristics.

IMPORTANT moments have their own scoreboard message and natty ditty. No prizes for guessing what's just happened: it's the next best thing to digitising a South American commentator screaming 'Goooooooooooooooooall!'



AFTER selecting one of eight possible formations, you pick the team from a squad of 20. Shifts is a cert, no game would be complete without Stuart 'Hatchet Man' Pearce and Robbo slots into his usual midfield spot (as long as he hasn't broken his nose). But are you going to tackle the Gazza question – will you drop Chris 'lollop' Waddle in favour of the Mars Bar Kid? Dare you sacrifice the statistical evidence of skill, speed, aggression and strength just to get the team you want? England's World Cup could be at stake!



THIS IS what it's all about at the end of the day – points for performance and bums on seats. The lads done well. Once all the computer-generated results have been taken into account, the full list of six groups is displayed. Qualify from this selection of football midgets and you reach the Second Round, Quarter Finals or Semis. And who knows – maybe you can achieve what Bobby Robbo is dreaming of... England as champs?

ITALY 1990
US Gold

AMIGA

PRICE	£24.99
OUT	Now
GRAPHICS	77%
SOUND	53%
PLAYABILITY	50%
VALUE	62%

OVERALL
60%

ATARI ST

PRICE £24.99
OUT Now

**IBM PC AND
COMPATIBLES**
N/A

"As far as packaging and game structure go, Italy 1990 has everything you could want from a footy game. The accompanying World Cup File-O'-Facts is very impressive, with a full run down of the teams, great players of the past, brief cup history, venues, players to watch and a tough trivia quiz."


**FIRE AND
BRIMSTONE**
Firebird

ATARI ST

PRICE 24.99
OUT Now
GRAPHICS 89%
SOUND 70%
PLAYABILITY 82%
VALUE 66%

OVERALL
79%

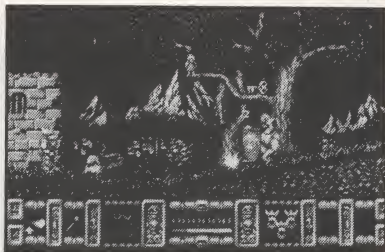
AMIGA

PRICE 24.99
OUT Now

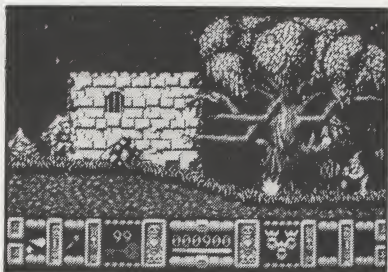
IBM PC AND
COMPATIBLES
TBA

"This is one of the trickiest games you could hope to play, and if you can endure the repetitiveness of some very tough challenges, it's got plenty of mileage."

Fire And Brimstone



THOR's big adventure begins here. Don't be intimidated by the blue troll, because he kills you if you take a single shot at him: just walk calmly past and hop over the fire. Most animals and birds are fair game — shooting the owl seven times makes it disappear, dropping a potion. There are four types of potion altogether: bridge builder, extra jumping ability, lightning bolt and illumination for dark rooms.



THE THIRD screen is simple, as long as you avoid the birds. Stand near the witch, dodging her cauldron spells and fireballs and shoot her five times. If you don't do this in time, one of her spells may hit Thor, slowing him down, speeding him up or reversing the joystick controls. When she's gone, she leaves a potion and a nasty little red toad which hops towards you. Avoid it. There are 35 such enemies in the game — and they all need different tactics to defeat.

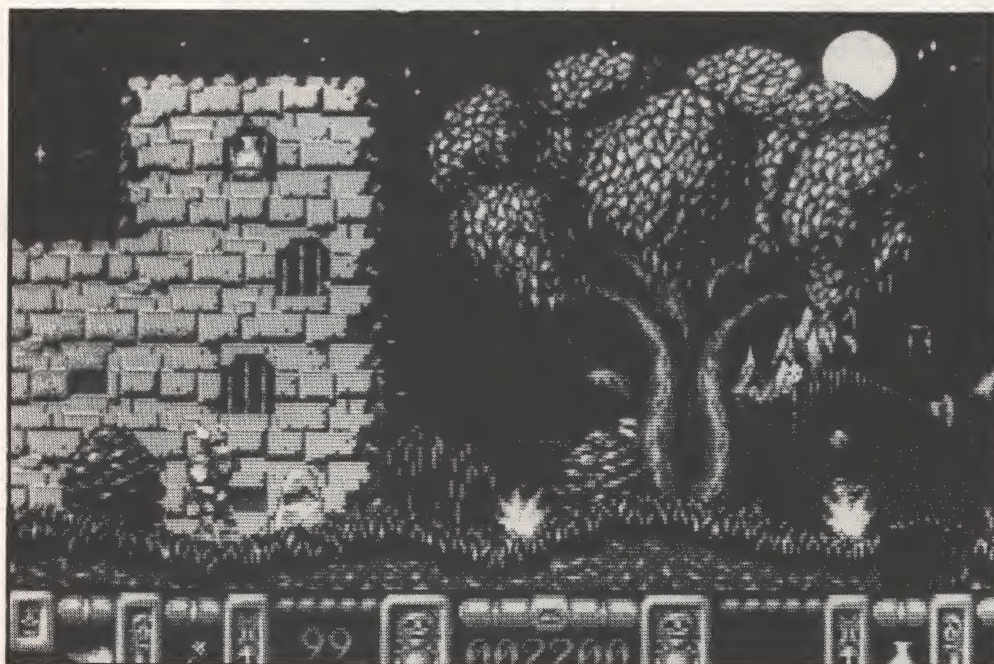
YOU SHOULD emerge on the castle walls in the fifth screen staring at a potion dead ahead. There's no way you can cross those two fires and that pit without help, so you cast a bridge potion, which spans the whole screen. Collecting the potion in the window, you recall something you read about shooting over a full moon — doing so, a magic book drops apparently from nowhere. Collecting it rewards Thor with huge bonus points. This is one of four types of treasure to be found: ankhs give an extra life, a watch bestows temporary invincibility, and orbs, chests, cups and jewels all give minor bonus points.



SCREEN Two is a little trickier. Climb the building via the ladder and you get fried, so stand to the left of the toothed pit and jump upwards instead. There's usually a key here, so pick it up — only if Thor collects all four keys parts in each kingdom can he progress to the next level. There's also another mace here — Thor can only carry two weapons at once, and there are four types in all: the fireball and mace he begins with, a magic ice-ball and his hammer, Mjolnir. There's an opportunity to total massive extra points by sitting on the left of the screen and killing the birds as they come.



SCREEN Four reveals an apple tree — avoid the falling apples as they reduce your health by 10 points, but pick up the tasty cluster of red apples which restores health. Not all fruit is good for you! If there's a key here, collect it, then jump onto the castle walls at the right of the screen.



Norse to see you, to see you, Norse. Gordon Houghton gets a Thor thumb testing Firebird's mythological adventure.

BEING a god is no laughing matter. Being Thor is even worse — he's always picked for the jobs that no one else can handle. There he was, sitting in Asgard, when he gets the call to stop a warped and evil goddess named Hel. Deep in dark and gloomy Niflheim she's plotting to infiltrate and corrupt the eight worlds of the Norse kingdom — because that's the kind of thing that purveyors of devilry do best.

Not even a heroic deity can do this job alone, though — Thor has to call on your help to guide him through the four kingdoms. These are divided up into flick-screen areas, each containing puzzles to be solved before you can successfully complete the kingdom — sometimes it's just a case of picking up an object and walking through, at other times there's a very obscure solution.

Thor's principles are simple: beware the obvious and engage the unusual — things aren't always what they seem.

ST This is one of the trickiest games you could hope to play, and if you can endure the repetitiveness of some very tough challenges, it's got plenty of mileage: the worlds aren't huge, but they're very tough. Control over Thor is responsive, with accurate collision detection and the ability to move whilst jumping. This means that the gameplay's merit relies on your wanting to see what the next screen looks like and figuring how to solve it — **Fire And Brimstone** is unusually strong in this department because some screens are extremely hard to solve. Graphically it's gorgeous throughout, each of the worlds having a different style and theme. The sound is less impressive — apart from a decent heavy metal title screen tune, the effects are more functional than outstanding. Even so, there's plenty of variety, with masses of monsters, potions, weapons, traps and hidden treasures. The best way to succeed is by constantly trying things out — a long and frustrating process. It's good, but you need a strong masochistic streak to enjoy it, and more than a little patience.

A Apart from a slightly crisper soundtrack, the gameplay translates blow for blow. So there you go.

PC No hammer-wielding opportunities on the PC — there are no plans to convert Thor's adventures just yet.

COLLECTING the potion on Screen Six gives Thor extra jumping ability. If his health drops to zero, a life is lost and he is forced back one screen. This also means that all magic he activated is dispelled, and all extra abilities are lost.



COMBO RACER™

THE
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Combo Racer brings the reality of this amazing sport to your home computer for the first time. Experience the sensation of this one or two player game. Rely on the co-operation of the second player if you dare.

Compete across eight pre-determined courses or utilise the complete construction system to create your own perilous circuits.

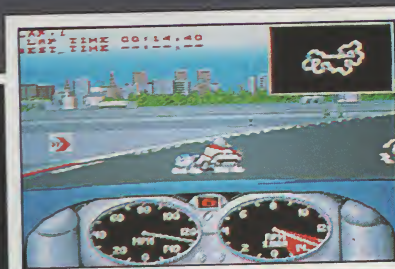
Combo Racer is probably the fastest 3D racing game available for the home computer making this a must for speed freaks.

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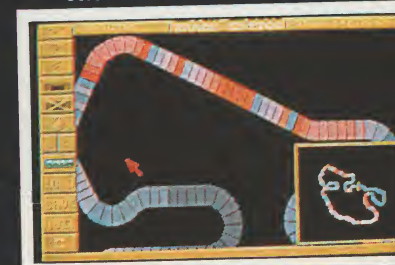
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Screen shots from various versions.

JUNE
1990

Radar can't detect it –

F-19

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The Biggest,
Fastest and Smoothest Flight Simulation ever seen.

You're flying on high octane adrenalin

F-19

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Forget about other flights of fancy – This is the Real World.



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Cold, limited or conventional war.

Four grades of opponent.

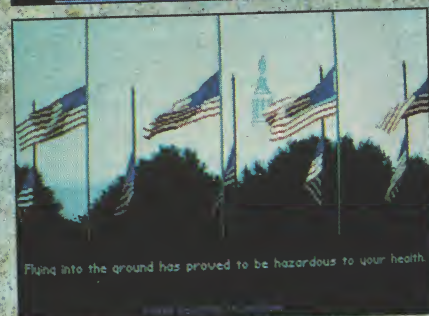
Four real-world scenarios.

All the action you can handle – and always a new challenge waiting.

Graphical detail and depth of gameplay are claims made by others – here they are reality.

**FLY F19 SOON ON
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COMMODORE
AMIGA.**

MICRO PROSE



Flying into the ground has proved to be hazardous to your health.

IBM Screen shots shown. Actual screens may vary.

THE
ONE

JUNE
1990



IT CAME FROM THE
DESERT II:
ANTHEADS
Cinemaware
And Mirrorsoft

AMIGA

PRICE 14.99
OUT Now
GRAPHICS 93%
SOUND 96%
PLAYABILITY 92%
VALUE 82%

OVERALL
91%

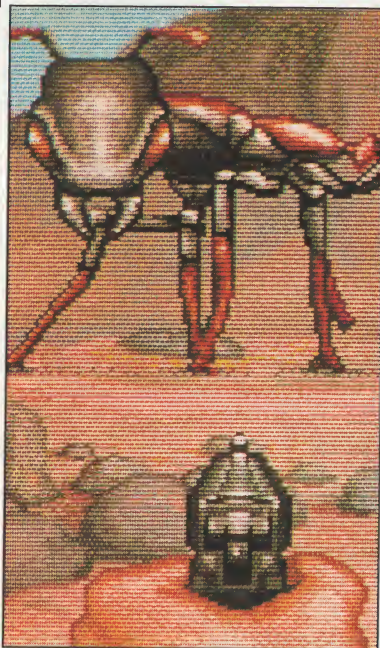
ATARI ST
TBA

IBM PC AND
COMPATIBLES
TBA

"Not once in the five years since the defeat of the mutant ants had anyone suspected that there was a second queen, thirsting for the destruction of all that is human..."



YOU AWAKE to find yourself in unfamiliar company, who soon introduce themselves as Dusty and Biff. According to Biff, you were carried from your mangled truck and brought here to safety to avoid the government agents who are hot on your trail. When you start babbling on about Doctor Wells, Dusty informs you that he's been dead for over five years! Allowing you to use the vacant house as a safe hiding place from Federal Agents, Dusty advises you to get some rest. But rest is the last thing on your mind...



Having saved Lizard Breath from the hands of Cinemaware's giant ants last year, Gary Whitta hoped the nightmare was all over. But it was only just beginning...

IT'S BEEN five years since the remote Californian desert town of Lizard Breath underwent the nightmare of an attack by mutant ants — it was only due to visiting scientist Greg Bradley that the town survived at all. But with the terror behind them, and Bradley long since moved on, the inhabitants of Lizard Breath have vowed never to talk about the dreaded ants again. They never had reason to.

Until now.

You are Brick Nash, a tough ex-fighter pilot just returned from the war in Korea and now making a quiet living as a truck driver. But things change when you receive an urgent message from your younger brother Andy (who's just joined the army) who tells of atomic testing to be carried out in the desert outside of Lizard Breath. Andy tells of a note written to him warning of thousands of deaths, and the annihilation of the town. "Warn Dr Wells — he alone can stop the disaster!" it ends. Acting on impulse, you attempt to avert the testing by stealing the army truck carrying the vital plutonium triggers! As you speed towards Lizard Breath, the truck is overturned by a huge unseen animal, and you are knocked unconscious. But when you awake the nightmare is only just beginning...

A To be honest, **Antheads** doesn't radically change **It Came From The Desert**. What you get is the next episode in the story — effectively the same game built around a new mystery, with new puzzles to solve and the odd gameplay tweak. But this no bad thing, as it's precisely what **Desert** needed — there's no need to change the core of the gameplay drastically, as it works brilliantly already. With a new storyline, it effectively is a new game, as everything has to be solved from scratch — you can't take anything for granted, no matter how well versed you may be with the original. The brainwashing of the townsfolk adds an extra dimension to the proceedings, and with only 10 days to destroy the second queen (as opposed to 15) you have to work fast. And don't forget of course that you need the original **It Came From The Desert** to run **Antheads**.

ST **It Came From The Desert** is due out on the Atari this October and, unlike the Amiga original, is expected to run on machines with half a Megabyte — although it's not certain how many disks it will occupy yet. As for **Antheads**, there are no immediate plans, but you could well see something next year, depending on how the first game fares.

PC Expect to see IBM-compatible ants crawling your way in the original **It Came From The Desert** in October, with EGA supported at least. As for **Antheads**, it's the same old story — no plans as yet, but a chance of something next year if **Desert** takes off.



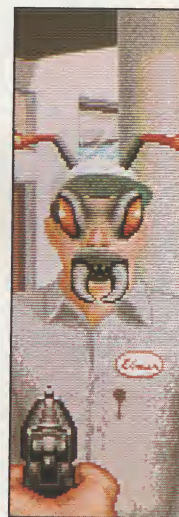
THE BEAUTIFUL DJ Dusty over at KBUG Radio soon warms to your charms and, after a little hesitation, breaks the town pact and tells everything about the horrible events of five years ago. Mutant ants? It sounds impossible, but then what else could have done that to your truck? Dusty kits you out with a pistol and a Geiger counter, and your investigation into the mystery begins...

Anth



KEEP up with the times. Don't forget that five years have passed since the first adventure, and there are a few cosmetic changes to be found. The local drive-in cinema, for example has stopped showing **Rocket Ranger** in favour of Cinemaware's forthcoming **World War One** flight simulator **Wings**!

VISITING Elmer at the local service station, you realise something is amiss when he begins to talk about the giant ants being our friends — and when you offer him a piece of candy, the boy Billy's talk about ants controlling the minds of humans is confirmed! Elmer's face rips apart and is replaced by a hideous ant head! Your only chance before the ant-man's deadly sonic ray knocks you cold is to shoot off the antennae, thus returning an anthead to his former self. As the game progresses, the hospital turns more and more people into antheads, and it's vital that you find and deal with at least three, as each one gives you a number that comes in handy later on...



AFTER the death of Doctor Wells, the Platt University Lab was closed down, and for the last five years it's been deserted. Billy, a young student of the local school, has been following recent events in the desert as part of his project, and has uncovered some strange notes on Dr Wells' desk — something about harvester ants, and genetic mutation. What could it all be about? Billy's dad, for one, seems tight-lipped about the subject: "It can't happen again," is all he has to say. What can't happen again? To thicken the plot, Billy also tells of the late Doc's theory that the ants are brainwashing people in their quest for world domination. According to the boy, the local hospital holds Dr Wells' original notes in the basement, proving his theory. If they could be brought to light something could be done about the approaching menace. But how are you going to get to them?

CINE

IT'S A well guaranteed stuck on t emulating production David Rio the respo Desert I w awards, s follow-up. alternative

As is oft actually d the origina scenario v idea that n have mul originally space rec one creat

While n poor re- Cinemaw Antheads own. "Th than Dese II spends introduc of Lizard necessar into the a "We also different c insider. Ev player as more diffic edge. Ker had a gre spouting transform great job c I and II m

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While t Cinemaw: we haven developin system. TI ants and

Antheads

CINEMAWARE UPS THE ANT-E

IT'S A well-known fact that Hollywood thrives on sequels — there's no greater guarantee of drawing the punters in than releasing a popular movie with a II stuck on the end. It seems strange then, that with Cinemaware's tradition of emulating the movies, it's only now that it's decided to follow up one of its productions. But how — and why — did Antheads come about? Cinemaware's David Riordan explains: "Every time we put out a game, we carefully evaluate the responses from reviewers, industry professionals and game players. Desert I was no exception. When Desert I came out and got rave reviews, won awards, sold thousands of copies and so on, we knew we had to do a follow-up. The Desert gaming environment is constructed to allow for alternative scenarios, so we didn't have to start over from scratch."

As is often the case with sequels, many of the ideas seen in Antheads were actually developed for the original game, but just couldn't be included. "When the original Desert started to get too big, we split these ideas off into a separate scenario which eventually became Desert II: Antheads," David reveals. "One idea that never made it into either game, unfortunately, was the original plan to have multiple monsters — mutant bunnies, lizards and so on. "We had originally intended to include multiple monsters, but after looking at the disk space requirements for doing one creature convincingly, we decided to do one creature well, rather than multiple creatures poorly."

While many sequels are often rather poor re-hashes of the original, Cinemaware was adamant that Antheads would have an identity of its own. "The pace of Desert II is faster than Desert I," explains David. "Desert II spends a good deal of the first act introducing the player to the inhabitants of Lizard Breath. Since this wasn't necessary in Desert I, we jumped right into the action."

"We also wanted the player to be a different character. The player as Greg Bradley in Desert I had been a town insider. Everyone knew him and, for the most part, trusted him. In Desert II the player as Brick Nash in an outsider and a fugitive from the law. This makes it more difficult for the player to get around town and gives the story a harder edge. Ken Melville, who wrote the scripts for both Desert I and Desert II, really had a great time with the Brick Nash character. He walked around for days spouting 'Brickisms' like: 'Dark powers bend my will'. We also wanted to transform humans into 'Antheads'. Jeff Godfrey, one of our ace artists, did a great job creating this effect and Randy Platt, the lead programmer on Deserts I and II made it work on the code side."

And as David explains, the level of toughness was also high up on the development menu: "When we decided to produce Desert II as a separate follow-up game to Desert I, we reasoned that it should be harder than Desert I. Although the individual arcade games are not any harder, the player has only 10 days to stop the ants rather than 15. We knew from the avalanche of positive warranty cards on Desert I that there were loyal Desert fans out there. Since they needed to have Desert I in order to get Desert II, we wanted to make Desert II more challenging for them."

It seems to have worked. "Feedback on Desert I has been tremendous — players have liked the non-stop action and increased challenges. There's only been one slight problem: whenever we start to work on Desert's design, programming or artwork, REAL ants show up on our desks. No-one knows where they come from but it's weird. This is no joke, it really happens!"

While there are no immediate plans for any more Desert add-ons, Cinemaware's interest in the latest gaming technology should see to it that the we haven't seen the last of the mutant ants just yet. "We are currently developing It Came From The Desert CD for the NEC Turbo Grafx CD game system. This version will be Desert III, and will include live actors, stop-motion ants and CD quality music and sound effects — a true interactive movie."



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Ultimate Golf



A DIGITISED image of the Great White Shark executes each shot – only to disappear as soon as the ball is in flight... very disconcerting. The Power bar to the left works in a similar fashion to previous golf games: the power bar rises (this time to a massive 112.5 per cent of full power – but use this extra power wisely, as anything over 100 per cent will magnify any errors in the shot) to determine distance, while matching a swinging needle to a fixed bar below determines direction.

Ciaran Brennan swings into action, taking a well-deserved break with Gremlin's long awaited golf simulator.

THE FIRST ever issue of this magazine carried an advertisement for this very game almost two years ago now – doesn't time fly! And although Greg Norman hadn't agreed to endorse it at that stage, the ad sported an intriguing filled wireframe countryside with blurb promising 'the definitive golf game'.

Over the intervening period, the programmers have changed twice, the landscape has been tweaked slightly and now boasts trees that could be best described as abstract (some may use crueller terms), but the host of options promised has survived intact.

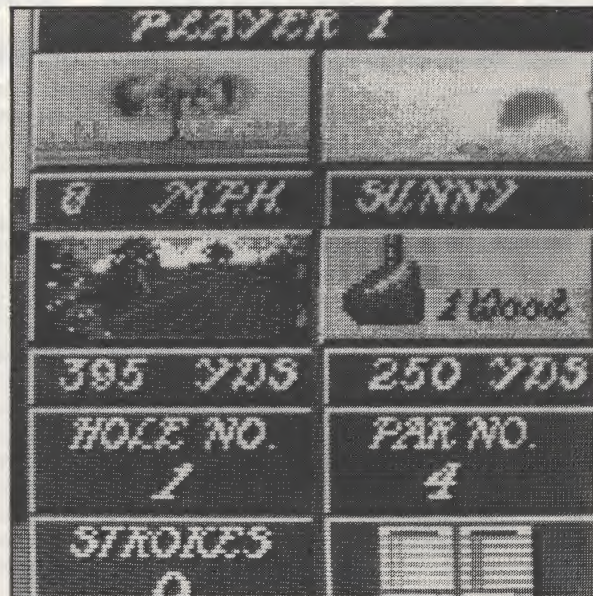
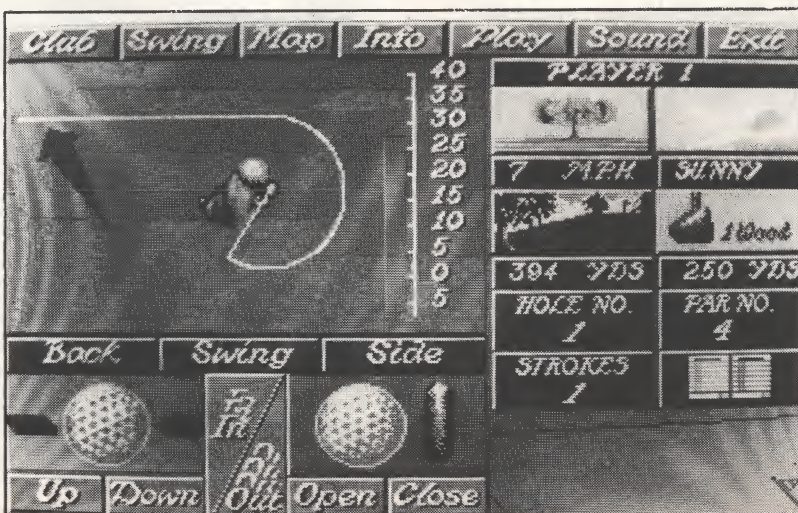
Up to four players can compete in any of four different game styles: Singles, Fourball, Foursome and Greensome (the difference between a Fourball and a Foursome being that the latter is played with only one ball per partnership, while the former is played as normal with only the best score from each pair entered on the card).

There's a caddy to advise on shots (if you want him to), and a number of wind, weather and ball effects that can be brought into play as the player becomes more confident.

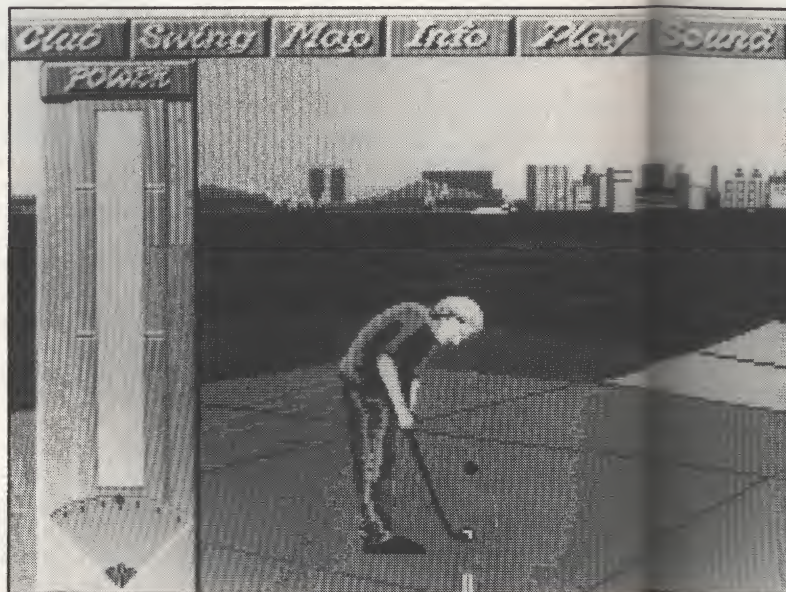


"Just about every aspect of the game, the player's stroke and environment can be adjusted to taste. This, more than anything, makes the program an almost invaluable aid to the aspiring golfer."

DEFINITELY a facility for the more advanced player, altering the swing's arc affects the flight of the ball – as does opening or closing the face of the club or the point where the ball is hit.

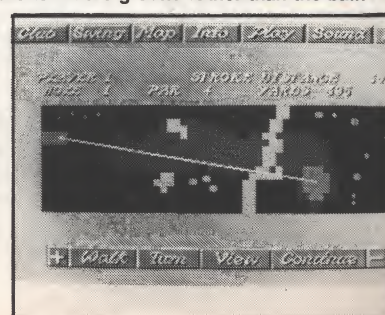


MOST of the information relevant to each shot is easily accessible from the Info screen which automatically appears before each shot. In Practice mode it's always sunny and the wind never blows, but extra information is also displayed, including the facility to restart the hole, replay the shot or move to any other hole on the course. Strangely though, in the more advanced game, although the wind speed is indicated on this panel its direction can only be found by switching to the Swing screen.



PUTTING is probably the most disappointing aspect of the whole game. There doesn't seem to be any way of determining the green's slope, it's almost impossible to over-hit a stroke and Greg's digitised image appears to hit the ground rather than the ball!

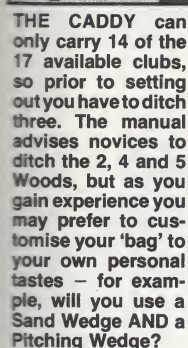
AT ANY point on any hole, call up the map screen to get a bearing on your position relevant to the hole. Also at this point, the player can change the game's viewpoint – especially useful if you end up behind a tree or some other obstacle.



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GREG A LIFE

GREGOR 10th 1955 man who w in 1976 an the only joir of World \$3,000,000 undoubted unluckiest when his c



A While it doesn't look at all like any other golf game, **Ultimate Golf** is remarkably similar in many ways to most of the swing simulators which have gone before it. While it does differ however in the range of options on offer: this could almost be described as the Flight Simulator of the golf world, as just about every aspect of the game, the player's stroke and environment can be adjusted to taste. This, more than anything, makes the program an almost invaluable aid to the aspiring golfer – it's actually more valuable as a tutor than it is as a game. But if this sounds a little daunting, you can always switch off all of the options you don't want and use it as a simple 'stroke and walk' golf game. But it's not all a bed of roses: there are some faults (albeit mostly minor) which give the impression that they could have been ironed out with a little more work – strange for a game which has been two years in the pipeline. The ball, for example, doesn't fly altogether realistically – it doesn't change size correctly in perspective and seems to bounce in slow motion once it's hit the ground. The putting section, too, is a touch disappointing – especially considering the level of realism which the program strives for... where are all of the curves and slopes that plague the player on every green in the real world? There are some innovative aspects certainly, including the ability to 'walk' the course and the inclusion of varying weather conditions, but this is still some way off being the definitive golfing simulation.

ST Never in the history of 16-bit gaming have two versions of the same game been so similar in every aspect: in fact, if there wasn't a tiny audible difference in the oogle (the sound that the ball makes when it drops into the cup apparently), these two would be the most identical of twins.

PC The PC version is agonisingly close to completion, but nothing has been seen as yet. An EGA version is a certainty, but a price and VGA, AdLib and Roland compatibility have yet to be confirmed.

A LIFE

GREGORY John Norman was born in Queensland, Australia on February 10th 1955. Now resident in Florida with his wife Laura and two children, the man who was to become known as the Great White Shark turned professional in 1976 and has since won 58 major tournaments across the globe. Although he only joined the major tour in 1983, the strapping six-footer earned the rank of World Number One in 1986 and to date has career earnings of over \$3,000,000 under his belt. Norman is a constantly exciting player and undoubtedly the biggest hitter in the game, but he's also one of the world's unluckiest golfer: to date he has lost four major tournaments on the last hole when his opponents have pitched into the hole from off the green!

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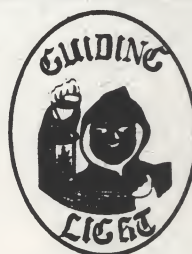
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OVERALL**72%****ATARI ST**

PRICE £19.95

OUT June

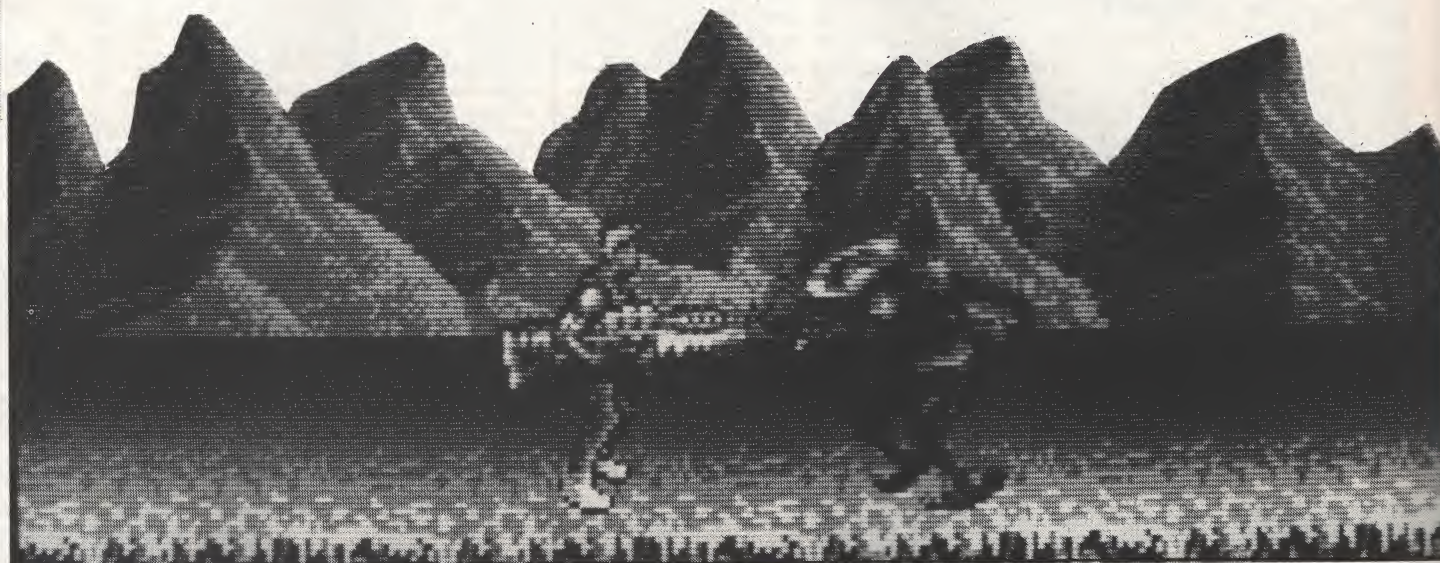
IBM PC AND COMPATIBLES

N/A

AMC

For action, adventure and career advancement, join the AMC. Kati Hamza visits boot camp.

FORGET the army. The really upwardly mobile hard man of the 23rd century joins the Astro Marine Corps – what the guys in the know call the AMC. What distinguishes these boys from the ordinary man in the street is their total devotion to duty. That means when they go on a timed mission to decontaminate a planet covered in Deathbringer aliens closely followed by the lair that spawns the vicious beasts themselves, they hardly even flinch. So what if these mutants are tough, mean and unspeakably ugly? A man's got to do what a man's got to do. Well – as long as he's got his high-powered machine gun and a supply of grenades with him.

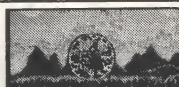


"There's nothing exceptionally special here – just an ordinary left-to-right scrolling blaster with a few bonus pickups – but what there is is well-crafted, polished and slick."

THESE aliens were irritable before you ever stepped foot on the planet and throwing your weight around with a gun hasn't made them any friendlier. The further you get, the tougher they come – anything from killer worms, to huge mechanical robo-machines and Yurk snakes.

ASTRO-ACCOUTREMENTS

AN AMC expedition is a constant effort to maintain life-supporting energy levels and avoid draining collisions with alien life-forms. Luckily all kinds of goodies are airlifted down to you in pod form. A quick blast with the bazooka, and it reveals anything from hardware improvements to energy, grenades or extra lives. Pick-me-ups specifically crafted for the tired astro-marine include...



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THE A34 Walker is a creature of many mechanically assembled parts. That's why exterminating one is a combined question of blasting the machinery on the bottom as well as the top.

HUGE monsters are liable to be hiding in the most innocent looking places so it pays to be cautious. Try dispatching this one with a quartet of grenades.



ROLLING hummocks aren't just for decoration – they introduce an extra element of skill. Even when there isn't a man-eating plant waiting at the top, the angle of the slope affects the direction of your shots. Aliens are a tad harder to wipe out when you play king of the castle and they march up the hill.



MOVING platforms try a good marine's mettle to its limits. Mis-time a jump and you end up as monster fodder. Ruined buildings are best approached with the utmost care. A solid looking floor isn't always as substantial as it seems.

A AMC endows its monster mashing with a bit of class. The main marine sprite marches in time to hypnotically mellow music, wielding his mega-bazooka against a background of pink and dusty blue sunsets scrolling by in parallax. Like *Psygnosis' Beast*, which this resembles graphically but can't really match for detail or variety, AMC goes for the designer look – and it actually works. In terms of gameplay, there's nothing exceptionally special here – just an ordinary left-to-right scrolling blaster with a few bonus pickups – but what there is is well-crafted, polished and slick. Unusually for a Dinamic game, it's not impossibly difficult either – just hard enough to inspire you with a man-size desire to win. Action freaks might find it a bit lacking in substance, especially at the hefty price, but anyone tempted by the thought of 18 different soundtracks' worth of marine corps extermination should definitely consider joining up.

ST This version's been held up in training but should be fit enough to join its big bazooka brother in a month or so. The Amiga's 32 colours and extended soundtrack won't be present, but in terms of action, there shouldn't be a hair's breadth of difference between them.

PC In accordance with orders from top brass there are no plans to try ambitious PC marines out in the field. Sorry guys – keep on training.

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**PHOTON
STORM**

Arc

AMIGA

PRICE 19.99
OUT Now
GRAPHICS 78%
SOUND 60%
PLAYABILITY 84%
VALUE 72%

OVERALL
81%

ATARI ST

PRICE 19.99
OUT Now

IBM PC AND
COMPATIBLES
N/A

Photon Storm

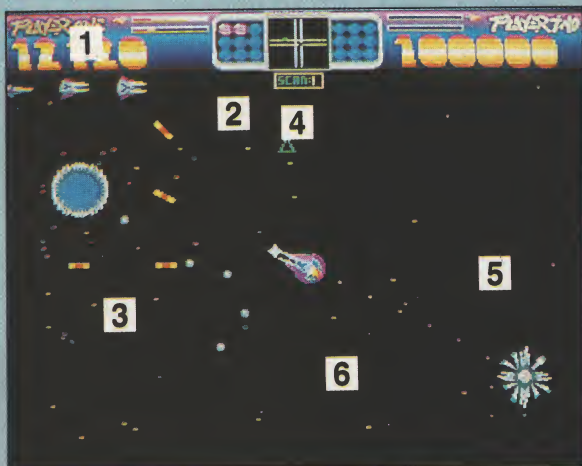
AN ALIEN's easy to spot — it's everything that isn't you or a plutonium pod. Terminate the scum in single-fire mode for double the points, but if they start using bullying tactics and home on you, reach for the smart bombs.



EVERYONE needs turbo in tight situations. Its supply is restricted and indicated by this bar. It replenishes itself, but only slowly.

SMART bombs are fitted as standard, but extra ones are gleaned from the wreckage of Starflakes. Once detonated, they kill most objects on screen in a blast of colour.

THE ENEMY Battlestar is dangerous even when deactivated — it spews out bullets at a frightening rate and can't be destroyed.



4 THE SCANNER is the most vital instrument in the game. Featuring automatic scaling up to eight times normal size, it warns of enemy approaches.

5 STARFLAKES are relatively harmless and yield bonus object pods, such as smart bombs, invincibility or an extra life.

6 THIS is your ship. As well as standard laser fire, it's kitted out with limited smart bomb and boost capability.

"The accent falls purely and simply on gameplay, with fast action chases, a touch of limited progressive weaponry and your finger constantly on the firebutton."



THIS triangular Stargate is your passport to the next level, and many more things besides. Enter it before you bump off the aliens and it warps you straight to a plutonium pod — if there aren't any left, it throws you next to a Starflake.



PLUTONIUM pods are collected simply by flying over them. You can carry more than one at once for extra points — either way, make sure you get them safely back to the Stargate and kill any alien you see carrying one.

MR MINTER, TWO SHEEP AND A RAM

JEFF MINTER, Pink Floyd fan, lover of llamas, and owner of Mollie and Flossie — a couple of "very intelligent" sheep — explains that Photon Storm was very much inspired by the Williams style of arcade games, particularly *Sini-Star*. "I like having a very, very fast game — and on the ST, at least, too many bitmaps floating around slows everything down."

Work in progress currently includes *Defender II*, also for Arc, which will feature the original's minimalist style graphics with loads of different full-screen and half-screen scrolling routines thrown in. A completely new array of weapons systems is planned, with plenty of psychedelic

explosions, a hyperspace sequence and a stage which lets you "bomb the crap out of everything." As for the future, Jeff's well interested in doing a follow-up to *Trip-a-Tron* using his Parsec Graphics Board, though to do it properly he reckons he'd need a lot of money and a musician — he hasn't found either yet. A game construction kit featuring Minter's own scrolling and sprite routines is another possibility and some day he'd even like to program something exclusively for the Amiga — a machine he's learnt to like a lot more than he used to: "It's a smart bit of kit." Meanwhile there are always the sheep to be fed...

Gordon Houghton indulges in some psychedelic shooting, courtesy of Arc and Jeff Minter.

THE YAK is back! And he's still taking a relaxed philosophical stance on storylines — *Photon Storm* doesn't have one. It's a shoot 'em up plain and simple: You against Them in a wrap-around eight-way scrolling universe.

At your disposal is a ship manoeuvred by a combination of mouse and keyboard — blasting and movement are independently controlled, so you can fire as you flee. What you fire at is as wide a range of mean, low-down aliens as you could possibly (not) wish for. Both sides are trying to grab plutonium pods — You to provide shields for inter-level hyperspace, Them to activate their battleship. Wipe out everything in sight and you can progress to the next level.

A Photon Storm is a shoot 'em up of the old school: minimal graphics and sound but quality effects and loads of aliens. The accent falls purely and simply on gameplay, with fast action chases, a touch of limited progressive weaponry and your finger constantly on the firebutton. The combination of mouse and keyboard works well enough and provides great ship manoeuvrability — though it takes time to master the controls. At first you just fly around aimlessly, keeping half an eye on the scanner and looking out for plutonium. It's only when you learn to use the Stargate and manage to combine thrust, boost and firing that you appreciate the game's depth — it's also the only way you can progress beyond the first few levels. Photon Storm doesn't make full use of the Amiga's graphics and sound, but it's irrelevant as the action is so fast-paced that there's barely time to notice it. In compensation, there are plenty of neat touches — an unusual pause mode, a three-way or single fire option, the ability to control movement and shooting independently and a neat high-score table. In fact, there's just about everything you'd expect from a Jeff Minter offering right down to the yak and reference to Pink Floyd. It's a game of psychedelic colour schemes, speed and simplicity which falls somewhere between Williams' *Defender* and Palace's *Cosmic Pirate*. No pretensions, no frills — just a good, if slightly expensive, old-fashioned blast that will appeal to most shoot 'em ups fans.

ST

Identical in all respects bar sound, which comprises some unimpressive bleeps and blips — the colourful graphics and relentless action are retained.

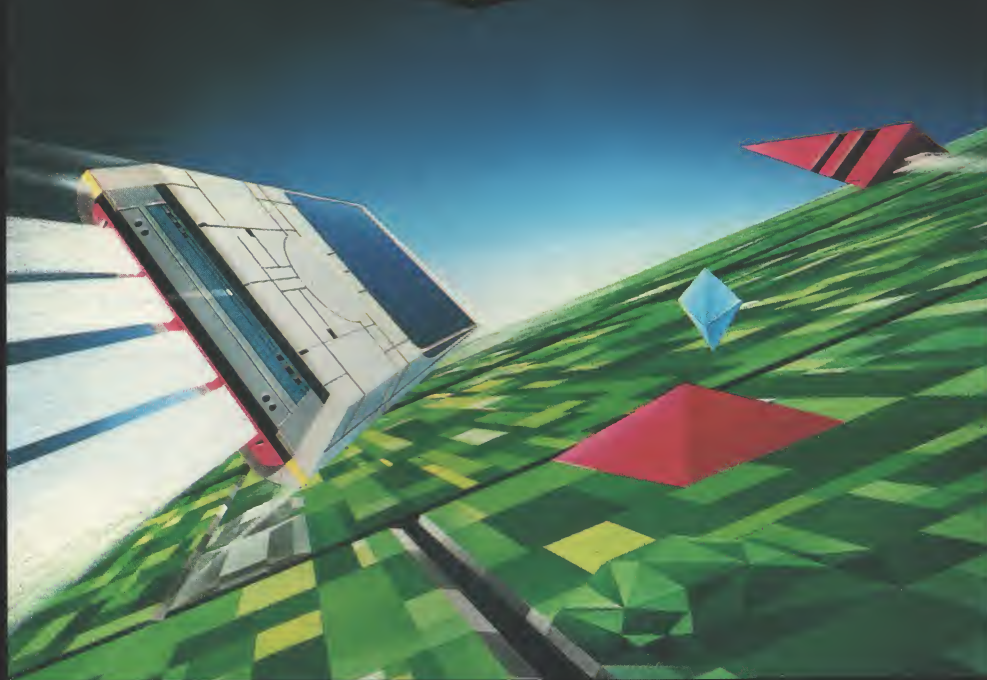
PC

Sad news for llama lovers: Jeff has no plans to convert Photon Storm to the PC.

BEFORE warping to the next level you have to negotiate the Hyperspace Tunnel — keep your ship in the theoretical centre of the tube or you lose shields. On early levels it's easy. Later on it wriggles like a snake.



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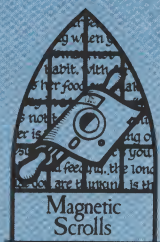
- Spectacular graphics - fully light-source shaded solid 3D vectors (in 256 colours on VGA)
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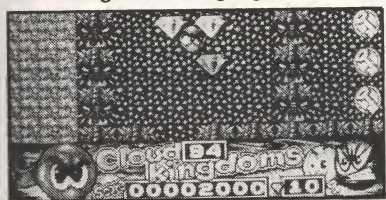


Cloud Kingdoms

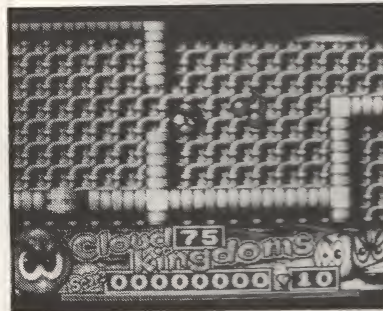
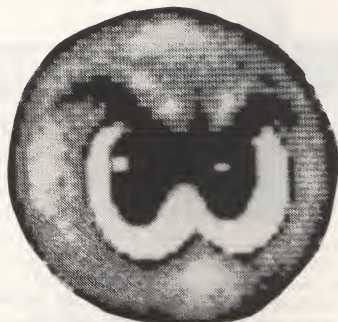
Kati Hamza develops an interest in rubber and plays ball with Millennium.

BOUNCY of bottom and rubber of skin, Terry the sphere is in trouble again. That dastardly, devious Baron Of Bonsai has filched his magic crystals and stashed them on a series of magic clouds. Does Tel flinch? Not likely. He nips up to the offending kingdoms in his lean, green skycopter and gets ready to rubber and roll.

Devised by Dene Carter, author of the classic C64 games *Druid* and *Enlightenment*, and more recently *Dragon's Breath* on 16-bit, Terry's crystal-collecting caper is divided into a series of progressive multi-directional scrolling levels. There are four worlds to choose from initially, with each completed kingdom allowing access to several more. So – will Terry leave with a bag-full of cash or will all that bouncing and banging just end with a twang?



A HANDY crystal counter at the base of the screen lets you know how many jewels remain to be collected. Possibly even more important is the central counter: Tel starts off with 99 Manukas which keep on ticking down to zero until our lovable round-head runs out of time.

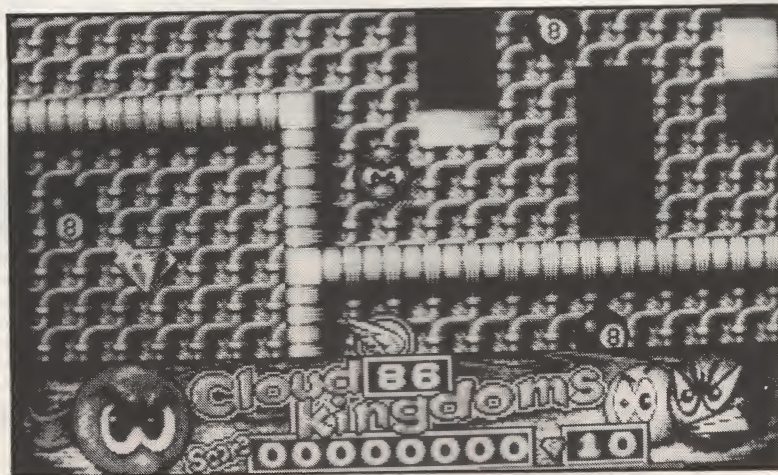


THOSE bits of yummy fruit aren't just finger-lickin' good, they also contain plenty of healthy protein points. Pick 'em when ripe or they just disappear.

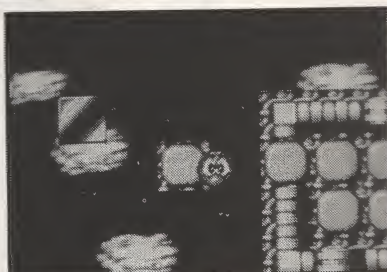
A Bug-eyed bouncy balls, evil barons, lethal ladybirds... **Cloud Kingdoms** has cuteness factor coming out of its ears. Terry is big in the expressive eyes department, his supporting cast features appropriately cuddly animation and the recognisable theme tunes associated with special objects fit in snug as a bug in a rug. What's most noticeable about the gameplay is how well it's been designed. The bumpers, icy surfaces, magnets, hidden rooms and monsters ensure variety – every level really is different – and the relatively high difficulty level guarantees plenty of substance. What's significant isn't so much the originality of the features – bits of pinball, *Incredible Shrinking Sphere*, even *Marble Madness* all get a mention – but the ingenious way that the elements fit together. On the other hand, it is occasionally a tad too easy to get stuck in the kind of dead end situation that forces you to restart a level, and 32 gaseous kingdoms aren't quite enough for the asking price. That aside, Terry's rubbery romp may bounce into the big time yet.

ST ST owners with a fetish for gaseous guttapercha are also in for a treat. This version of Terry's elastic enterprise looks and feels exactly like the Amiga version shown – right down to the digitised boing.

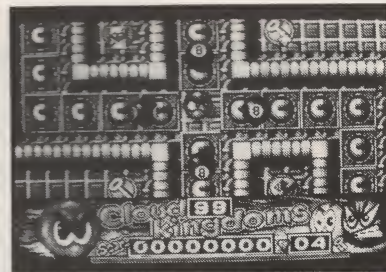
PC On the visual front, EGA and VGA are supported. When it comes to sound however, there isn't quite as much. Still, this in no way serves to detriment the proceedings.



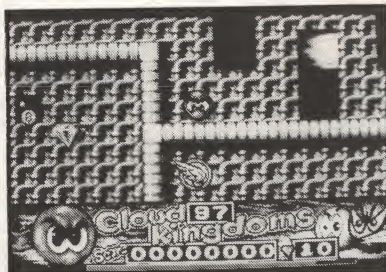
MARAUDING Eight-balls and Bad Insect Monsters are the scourge of Cloud Kingdoms. A furtive brush past is just about survivable but a full blown collision is enough to send Terry's energy counter right down to zilch. Bouncing over the beasties is best.



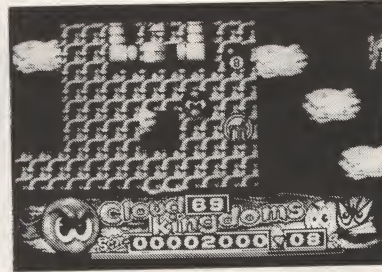
A FOAMING tankard of 'XX' may tempt Terry to tittle but he only ends up seeing double the diamonds and wandering into parts of the screen he never meant to reach. Getting skinless is not good for you.



CLOUD surfaces exert their own particular influence over the action in hand. In this case it's magnets reducing Terry's bouncability, but it could be anything from slippery ice blocks and collapsible floors to pinball bumpers and directional thruster tiles.



BARON Bonsai, crafty crystal kidnapper, is also a pretty good sport. Some of those jewels may look impossible to reach, but wherever necessary he's left a few helpful devices behind. They include such goodies as invincibility pods, extra time, keys and (as in this case) a couple of angel wings. One or two Manukas of unaided flight make child's play of otherwise unsurmountable walls.



WHEN in doubt paint your way out. Landing on a pot of emulsion is really just an excuse to paint a magic bridge and very handy for getting to those crystals the dastardly baron has placed just out of reach. Watch out though – running out of colour without realising it is a first class ticket into oblivion.

CLOUD KINGDOMS
Millennium

AMIGA

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GRAPHICS	77%
SOUND	80%
PLAYABILITY	81%
VALUE	64%

OVERALL
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"What's most noticeable about the gameplay is how well it's been designed. The bumpers, icy surfaces, magnets, hidden rooms and monsters ensure variety – and the relatively high difficulty level guarantees plenty of substance."

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US Gold's robot combat trainer is based on a whole new graphical perspective. Gordon Houghton casts a revolving eye over the first ever Rotoscape romp.

CYBORG 389273, Kowolski J, is a by-product of 22nd Century combat on the surface of Titan. Once human, he was a trooper in the elite marine corps, a stereotypically mad German scientist combined his remaining limbs with a mass of computer-assisted mechanical technology to create the first in a series of experimental models.

Kowolski is now known as the RemOTE Offworld Xenoprobe, Mark 1 – ROTOX 1, for short. The 22nd century is not unlike many others: ROTOX has to be quality-tested at the Solar Exploration Company's training complex beyond the orbit of Neptune, and market forces will determine his future.

If he survives the nightmare environment of deadly machines, hostile life-forms and shifting terrain, he becomes a lethal fighting machine. If he fails, the identity of Kowolski becomes a memory.

ST The most immediate impression created by ROTOX is the near-nauseous sensation caused by the Rotoscape system. The effect is similar to that in Namco's coin-op **Assault**, where the landscape and all its occupants rotate around the player. It's a very effective tool, and one which transforms an ordinary shoot 'em up into an enjoyable blaster-cum-platform game. Part of the fun comes from getting disoriented and not knowing where to go next. The backgrounds themselves are brilliantly designed – difficult, but not insurmountable – and you soon learn to use the old Battlezone technique of reversing away and turning from enemy fire. The alien enemies aren't the most imaginatively designed, but the combination of dodging and returning enemy fire whilst trying to maintain your footing on shifting terrain is extremely compelling. It's this aspect which demands most skill and which proves the most rewarding. ROTOX doesn't have great visual or aural effects, but its structure, variety and unique graphical system make it one game to watch out for.

A What's said of the ST version applies here. The only noticeable difference when the two are played side by side is the beefier sound.

PC Supporting CGA, EGA and VGA, PC ROTOX will have music and effects compatible with AdLib and Roland sound boards.

LET'S TWIST AGAIN

ROTOX is the first game from Creative Materials, a team of programmers risen from the ashes of Binary Design. As the latter they wrote 'a whole pot full of budget stuff', and recently their 16-bit attention was focussed on the conversions of **Double Dragon** and **Shinobi** – all for Virgin Mastertronic.

They like to describe themselves as 'very much a team', comprising Mick West (programming and sound on ROTOX, plus some design), Nick Lewis (graphics), Mick West (design), Dave Leitch (design), Nick Vincent (design) and Kevin Collier (music). The boys have been working on ROTOX since 1988, when the original concept emerged from an experimental screen zooming and rotation routine. Once they'd worked it up

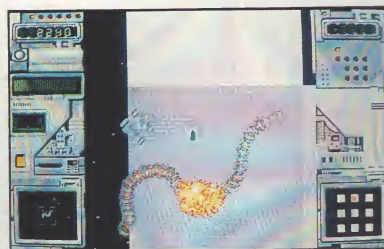
into a game idea, they separated the system code from the game so that they could use it as a general design utility – Rotoscape was born.

Immediate future plans include another Rotoscape game for US Gold, titled **Operation Harrier**. It's a slight development from ROTOX in that it will make constant use of the zoom facility and have smoother rotation – the current system staggers over 1/16th of a circle. In the more distant future the team don't see themselves as using Rotoscape indiscriminately, nor returning much to coin-op conversions: "We're thinking of branching out into full 3D on 16-bit – we've already knocked up some demos for US Gold."

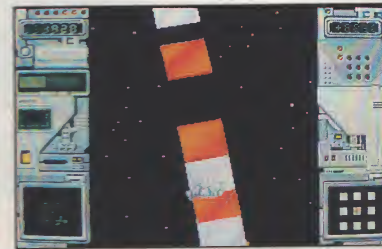


THE TESTING complex comprises 10 terrains, each divided into nine sectors. Every landscape is unique in design and offers individual problems: some are populated by particularly hostile opponents, most contain plenty of platform obstacles.

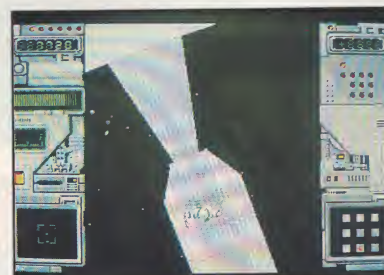
ROTOX



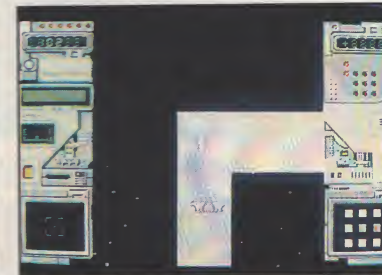
EACH sector always plays host to hostile aliens, all of whom are able to reduce ROTOX's shield capability – their relative position is displayed on the radar to the right of the screen. Only when the sector is cleared of all opposition can ROTOX progress.



FALLING off the edge of a platform means that vital energy is lost along with any weapons collected. Between section platforms are often the narrowest and most severely shifting areas – who said walking was easy?



COMPLETE one terrain and ROTOX is warped to the next – and it's inevitably more hostile. Level Two mostly comprises a few new aliens, a lot of the old ones and some excruciatingly tight platform obstacles.



ALL terrains feature bolt-on equipment to collect (often heavily guarded). These grey canisters contain items such as extra energy, jetpack fuel and new weapons. Both ROTOX's and his opponents' armoury has a limited range.

"The most immediate impression created by ROTOX is the near-nauseous sensation caused by the Rotoscape system... the landscape and all its occupants rotate around the player. It's a very effective tool..."



ROTOX meets a crushing defeat at the hands of his adversaries. In this animated sequence, the exhausted hero gets compressed into a cube of scrap ready for the heap. Better luck next time...

ROTOX US Gold

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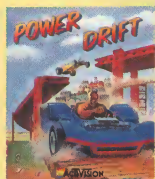
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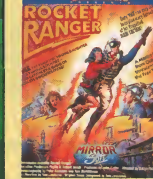


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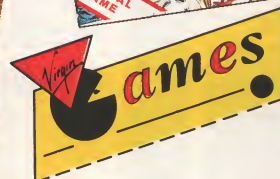
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Impossamole

Has Gremlin made a mountain out of a molehill with its fifth installment in the Monty saga? Gary Whitta burrows to the core to find out.

AFTER slaving away for the last five years in no less than four games (including a spell in prison and a long period on the run from the law), Monty Mole is understandably exhausted. All the more reason to enjoy his exile on the sunny Greek island of Montos, following his last 8-bit excursion in Auf Wiedersehen Monty.

But it's an exile about to be brought to a sudden and unexpected conclusion.

With a clap of thunder and a flash of lightning, Monty is beamed aboard an alien spacecraft where he's given a mission of utmost urgency and a handful of super-owers with which to carry it out.

Monty's objective is simple enough in theory, but more than just a little difficult in practice. Armed with his new-found superpowers, the renegade rodent battles through a series of five alien worlds to destroy the Evil Guardians. It's a running 'n' jumping 'n' shooting match to the death.

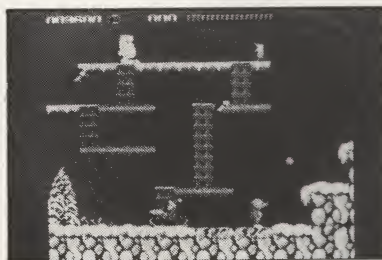
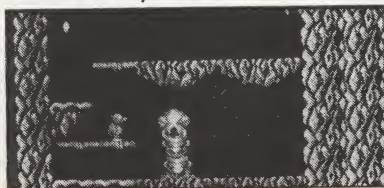
And a mole's gotta do what a mole's gotta do...

A With **Rick Dangerous**, **Switchblade** and **Axel's Magic Hammer** under its collective belt, Core Design's reputation on the platform scene is unmatched. Unfortunately (and quite strangely), **Impossamole** doesn't quite live up to this reputation. **Impossamole** looks and feels like a cross between **Rick** and **Switchblade**, and even though the latter seems to be the greater influence, the result falls firmly between the two stools. The emphasis is placed more firmly on kicking and blasting adversaries rather than finding clever ways to avoid them, which means there's less demand for skill and more for a fast button finger. This would have been bearable if the kicking and blasting was particularly extensive, but seeing as the enemies are so hard, the death toll is quite limited. The different levels and multitude of characters provide some variety, and Benn Daglish's hi-hop remix of Rob Hubbard's original **Monty On The Run** score serves to create the traditional Monty atmosphere, but at the end of the day **Impossamole**'s too tough and repetitive. Only the die-hard platform aficionado is going to get much out of this one — and even then it's going to take more than a fair share of patience.

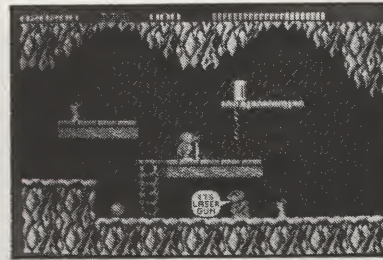
ST Apart from coming on two-disks, Atari **Impossamole** is identical to its Commodore counterpart.

PC Gremlin has plans for an IBM-compatible **Impossamole**, but a release date is yet to be set. That said, something should surface before the year is out.

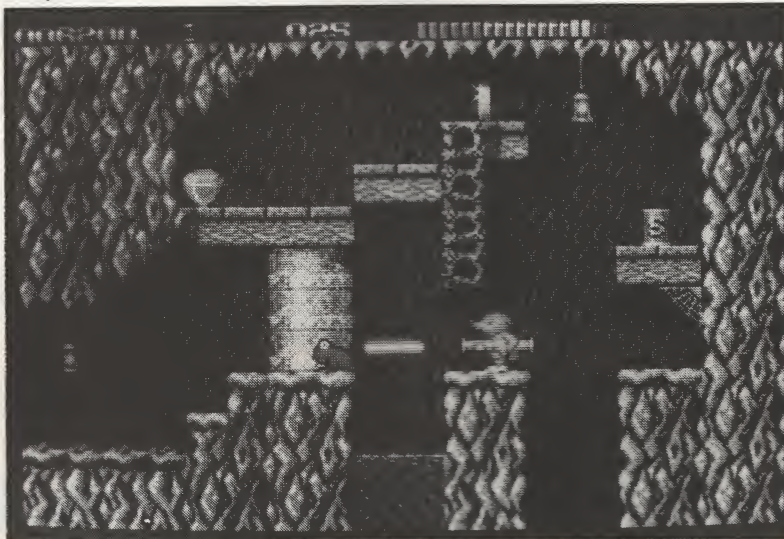
A BIG bad Boss appears only at the end of a level. Expect to do battle with a giant mole-eating worm, a fire-breathing dragon, and even a huge ice-cream cone!



CHOOSE your passage... Four of the five worlds awaiting Monty can be played in any order. However, the Bermuda Triangle can only be attempted when the first four are conquered.



THE FIVE worlds each house a hidden shop. Here, any coins collected can be traded for energy-giving worm cans, weapons and power-up cans.



MONTY'S fundamental mode of defence is a kick, but weapons dotted around the playfield provide extra killing power. The bazooka, pop-gun and even Monty's kick are souped-up to three times their original strength by collecting soup (!) cans.

REVIEW

IMPOSSAMOLE
Gremlin

AMIGA

Price 19.99
OUT Now
GRAPHICS 72%
SOUND 78%
PLAYABILITY 70%
VALUE 72%

OVERALL
72%

ATARI ST

PRICE 19.99
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IBM PC AND COMPATIBLES
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"With Rick Dangerous, Switchblade and Axel's Magic Hammer under its collective belt, Core Design's reputation on the platform scene is unmatched."

KNOW YOUR ENEMY

With around 12 types of enemy on each level, the more you know about them the better. Core Design's crash course is here to help...

KLONDIKE MINES



MINER
This bearded prospector type plods along the platforms. Kill him to collect a coin.



GEYSER
Hot steam jets out of this at regular intervals. There's a pattern to be found if Monty's to get across unscalded.

ORIENTAL LEVEL



JAPANESE TOURIST
Wanders about taking photographs. Monty must ensure he's facing the other way when the camera flashes.

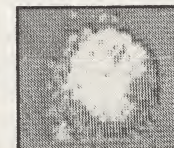


COOLIE
Not too dangerous. He plods about stopping for a rest every now and then. Kill him for a coin.

ICE WORLD



POLAR BEAR
Wanders backwards and forwards with the occasional rest. Kill for a coin.



SNOWBALL
Once they get moving they roll towards Monty at high speed.

AMAZON JUNGLE



BUZZY BEE
Homes in on Monty but isn't particularly tough. Kill him as soon as he's in range.



CHAMELEON
Licks Monty with its tongue when he gets close enough. Lucky there's a timed pattern to this action.

BERMUDA TRIANGLE



UFO
Moves in a large squarish pattern firing lasers.



CANNON
Fires cannonballs in sequence.



JUMPING JACK SON

Infogrames

AMIGA

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GRAPHICS 74%
SOUND 89%
PLAYABILITY 50%
VALUE 58%

OVERALL
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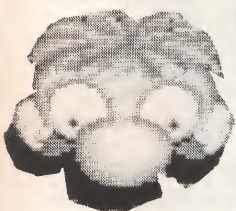
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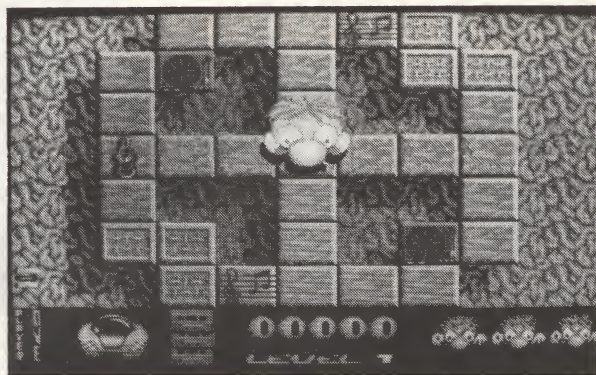
IBM PC AND COMPATIBLES

N/A

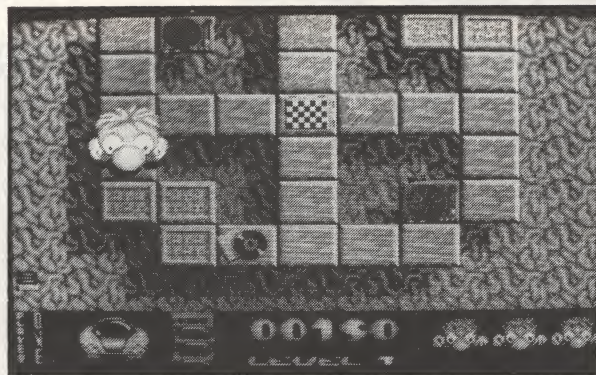
"Without its excellent musical effects, Jumping Jack Son would be a mediocre puzzle game."



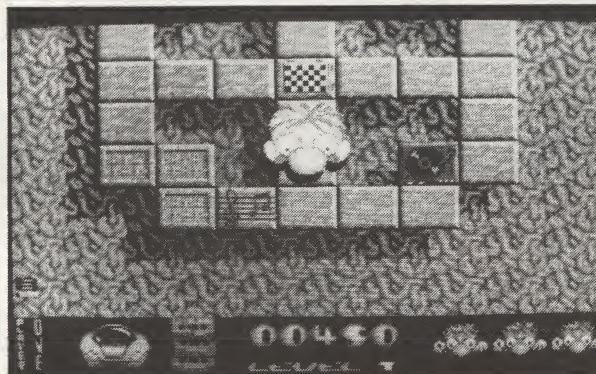
Jumping Jack Son



JUMPING Jack Son begins every level from this chequered tile: if he stands on it he's invincible and no monster can move. The tile also acts as an impassible barrier if Jack's being chased.



EACH level contains special zones with coloured tiles: as JJS bounces on them, his fluorescent hair cycles through a series of lurid shades, corresponding to the colour of the tile below him. When all the tiles in a zone register the same colour as one of the record players on that level, a record magically appears.



STORING the disc in his juke box, JJS simply has to place it on the record player and listen to that groovy beat! Time to continue the revenge mission on a new level...

INFOGRAMES' homage to rock 'n' roll has Gordon Houghton strutting his funky stuff.

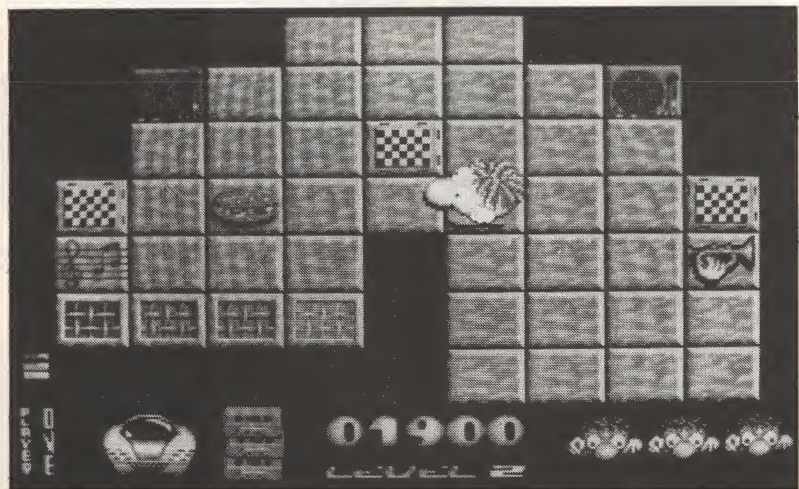
Rock'n'Roll has been suppressed by the melancholic strains of classical music: Mendelssohn is heard when once there was Minogue, Beethoven is swamping Bill Haley And The Comets. Jumping Jack Son, a bouncing blob related to the inimitable Jumping Jack Flash, is the only rock fan with enough cool quotient to flip the disc and let some real music roll.

He faces 32 stages divided equally between two skill levels. Game 2 is a gentle-paced affair for junior jivers only. Game B is a much tougher test designed for major music merchants. In both cases, the task is simple: JJS has to uncover hidden pop singles and stick them on coloured record players. When all the records are playing, he moves onto the next stage.

A Without its excellent musical effects, **Jumping Jack Son** would be a mediocre puzzle game. The graphics are imaginative – bags of colour and some cartoon-style characters help convey the comic tone – but lack overall variety. The front end is adequate, with two skill levels, an attract sequence and password system, and a massive highscore table, but it fails to compensate for the dominating drawback in the gameplay: repetition. The cosmetic effects of bonus objects, classical instruments in pursuit and comic action fail to disguise gameplay at its most basic. It's the same for every level apart from the bonus stages: colour the tiles, collect a record, play it. Jumping Jack Son is where it's at if you want an excellent interactive music demo. Anyone in search of compulsive action should steer clear.

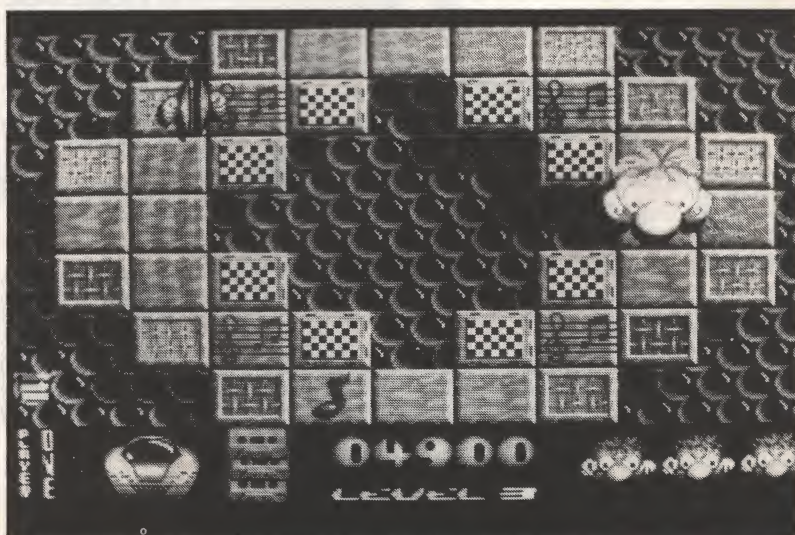
PC The Atari version's graphics and gameplay are identical to the Amiga's. The only deficit is that fewer sampled music tracks are featured.

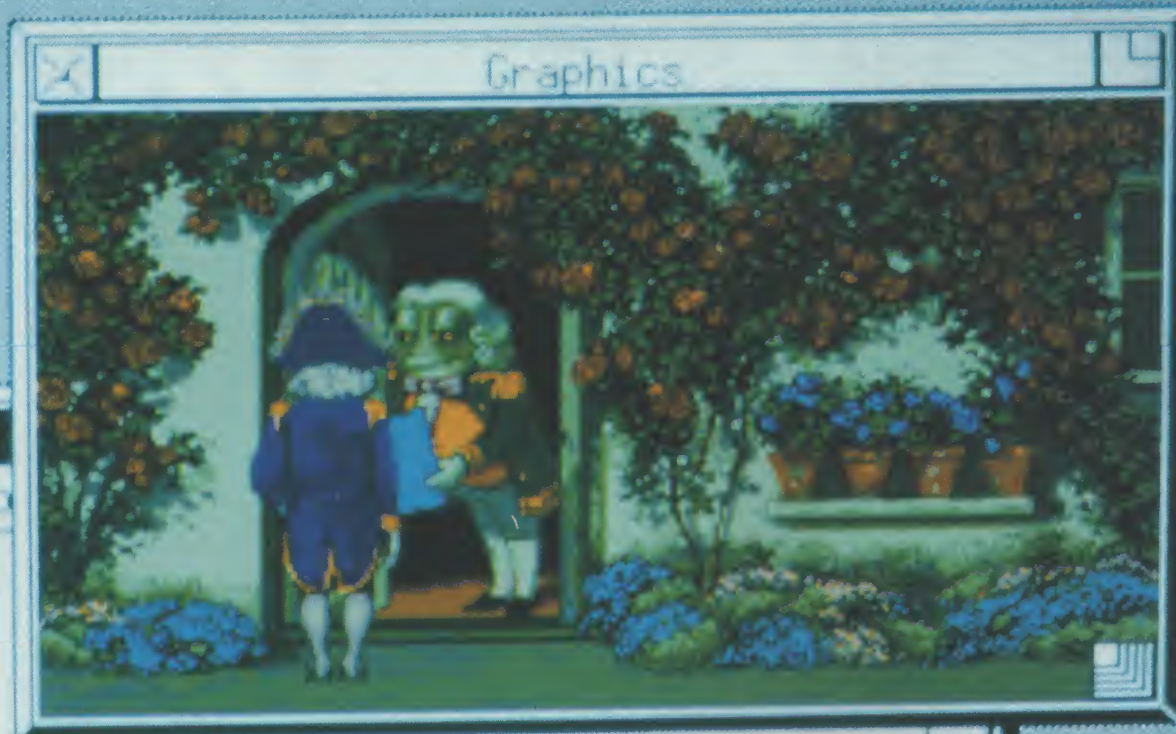
ST Bad vibes for PC dudes: Infogrames ain't planning to liberate rock 'n' roll on your machines.



RANDOM objects make life as a rocker just that little bit easier, and JJS has 11 to choose from. The most useful are the Walkman (which bestows invincibility, invisibility or automatic zone colouring) and the Exit Tile which warps him to the next stage. Other goodies include teleporters, bonus points, scary shades, leather jackets (extra lives), a sleeping pill and mystery musical notes.

THERE are plenty of classical instruments around to strike a note of discord. Most of them set off in hot pursuit when they spot JJS. If they catch him, it's curtains: a brief scrap leads to our beat hero's demise.





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THE ONE



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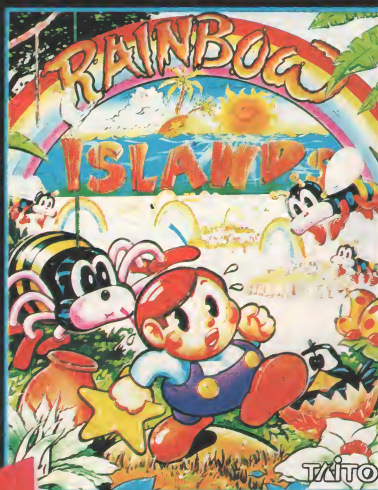


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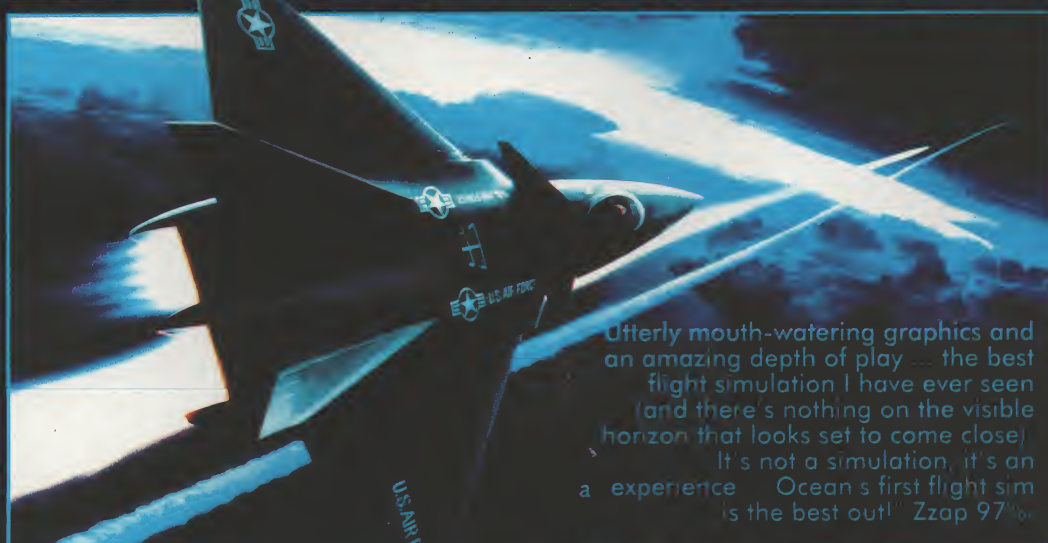


JUNE 1990

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Utterly mouth-watering graphics and an amazing depth of play — the best flight simulation I have ever seen (and there's nothing on the visible horizon that looks set to come close). It's not a simulation, it's an experience. Ocean's first flight sim is the best out!" Zzap 97

THE
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Let's take another midnight dip into the cool pool that is the Public Domain. An ocean of visual verve and aural antics awaits anyone prepared to give and receive. If you make things happen on the ST, Amiga or PC, why not drop us a line with a disk of your wares. The address, as ever, is: DEMOS, The One, Priory Court, 30-32 Farringdon Lane, London EC1R 3AU. Note that we cannot guarantee to return your work, unless you send a suitable stamped, self-addressed envelope.



CHECK this out! But don't forget the dark glasses for Vandal 'n' Static's Coma.

GET IT HERE!

AMIGA

Tobias Richter's Police Chase demo is available from Virus Free PD, at 23 Elborough Road, Moreton, Swindon, Wiltshire SN2 2LS Tel (0793) 61843.

The intros disk (642), Python double-bill (633,634) Nic Cusworth tunes (637), Sun Slideshow (639) and Pictures At An Exhibition (634 and 635) are all available from 17 Bit Software at PO Box 97, Wakefield WF1 1XX Tel (0924) 366982.

The COMA demo is available from Riverdene PDL at 63 Wintringham Way, Putney On Thames, Reading, Berkshire RGH 8BH Tel (0734 428492).

ATARI ST

Nothing doin' at the moment. No doubt after this one-off drought the animations, pictures and music will come in thick and fast.

IBM PC AND COMPATIBLES

Still no MS-DOS demos. Can anyone, anywhere oblige in time for the next issue?



BLOW into this, sir. Reckless driving and relentless action in Tobias Richter's Police Chase.



BRUCE Lee will never die — at least not until the demos dry up.



THE DRAGONS' multi-demo offers pucker pictures, tidy tunes and... a few only pieces of C64 music you might remember.

THE MOST impressive visuals of the month come courtesy of Tobias Richter, who's made his name from a plethora of Star Trek animations, but has gone for something a little more original this time around. This new animation is a high-speed car chase, with a police car in hot pursuit of a fleeing criminal vehicle through heavy traffic. With the speed and realism of the action, you soon forget that every car on the road is the same, but in a different colour! In a (much) less original vein is the latest in a long line of intro disks, in which 17 Bit collects together the intros that 'crews' put on the front of disks. The Amiga crews in question this time are Abusive, Aces, Fat Boys, Area08, Beyond, Crionics, and the Special Brothers. It's nothing new, but there are enough novel touches for the patient. The Abusive demo features a very weird sound meter, where the music makes the text warp in time. Very odd. The Fat Boys supply a punchy piece bit of house music, but Crionics get the best demo on the disk, with the way their logo in formed from individual pixels which swirl around the screen. The Sun Connection Slide Show II is basically a collection of drawings and ray-traced pictures backed up by a pleasant piece of music. More interesting is a selection of tunes from Bristol boy Nic Cusworth — all worth a listen, but perhaps a tad off the wall for some. This month's sonic highlight is Pictures At An Exhibition. It may sound like a picture slideshow, but it isn't. Rob Baxter's mammoth two-disk rendering of Mussorgsky's masterpiece features some exceptional instrumentation. The music is synthesised instead of sampled, making a much more expressive piece than a normal sampled tune. Shame the same process isn't applied more often — especially with some contemporary music. Pendle Europa's tribute to fighting legend Bruce Lee comes in the form of a slideshow of black and white digitised pictures complete with music and sampled Bruce sayings like "Woowoooooh!" and "Yeee-ah!" together with some neck-breaking noises. But what Demos page would be complete without a megademo... The Dragons' multi-demo features plenty of high-quality demos — pleasantly surprising for a 'compilation'. Scrolling text and starfields abound, but best of all this demo boasts a real blast of raster-driven colours. One other novel touch is heart-warming rendition of the old Martin Galway Ocean loading music. And now for something completely different... the funniest demo of the lot. The two-disk Monty Python demo comprises a full rendition of the 'Nudge Nudge' sketch from the Live At Drury Lane record. Not very original, but after one run there wasn't a dry seat in the house. Say no more, say no more. Nudge nudge, wink wink. A nod's as good as a wink to a blind bat. And finally, one of the very best music demos on the Amiga at the moment is the COMA demo, by Vandal and Static. Their Amiga-based house music video features impressive eye-straining flashing scrolling bitmaps (of the guys' faces no doubt) and some 'together' music. But most surprising is when you finish with the demo and press the left mouse button. The screen folds back to reveal a starfield, the demo slides away like a piece of glass, and comets fly past and spaceships cruise across the screen as credits roll. What a corker!

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THE
ONE

JUNE
1990

Ditching his specs and flexing his pecs, Brian Nesbitt indulges in an orgy of violence and destruction in his local arcade.

ARCADE NEWS

STORM BREAKS OUT

STORM, the new label formed by The Sales Curve, currently has its hands full with three Jaleco coin-op licences. The most imminent is the horizontally-scrolling shoot 'em up **Saint Dragon** (see Arcades, Issue Twelve) which is currently being handled by John Croudy, the programmer of **ST Silkworm**. Saint Dragon's due in September, but the other two conversions won't appear until early 1991. They are the cutesy platform romp **Rodland** (formerly known as **T&J** and seen in Arcades, Issue 19) and the race game **Big Run** (Arcades, Issue 14). Silkworm and **Ninja Warriors** Amiga programmer Ronald Peiket Weeserik has expressed an interest in converting Rodland, but there are no concrete plans as yet. Stay tuned.



Cute 'n' colourful! The rod-waving beauties beat back bad boys in the coin-op version of Rodland, coming to your home early next year courtesy of Storm.



The ST version of Saint Dragon is all fired up for a September release.



Big fun in Big Run. But the 16-bit versions of this Jaleco racer won't be ready to roll until 1991.

FINAL FIGHT

DESPITE the title, it's a good bet that Capcom's latest foray into the beat 'em up scene won't be its last. The story goes that sometime in the 1990's, Universal City is plagued by the organised crime network Mad Gear. That is until now. Mike Haggar, newly-appointed mayor of Universal City and former streetfighter (!) has vowed to put an end to violence in the city. But he didn't reckon on Mad Gear kidnapping his daughter and threatening to kill her unless he does their bidding.

What this all boils down to is a horizontally-scrolling **Double Dragon**-style beat 'em up. With the clock ticking away, you and a buddy take on an army of knife-wielding and head-butting enemies. A novel touch is that players can hurt each other – and when the going gets tough that becomes all too easy to do by mistake.

There are three fighters to choose from (Haggar and his two mates), and each has his own particular style. For example, Haggar has a habit of beating his opponents senseless before flinging them across the screen – more often than not scattering other enemies! Dustbins, knives and assorted weapons aid the

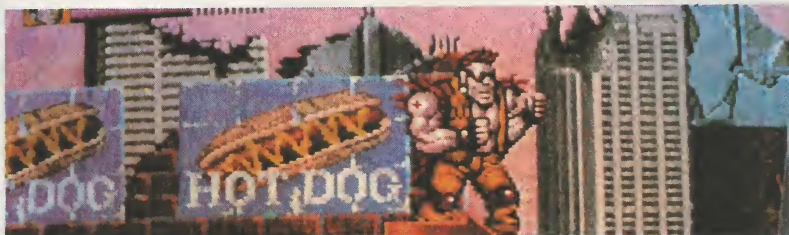


Fists fly – and so do the fighters – in Capcom's Final Fight, one of the classiest beat 'em ups in ages.

assault.

Final Fight is slick in every department. Visually and aurally it's crisp and clear, and the playability is high. It also boasts the most innovative continue option. Your character is tied up and placed in front of a lit bundle of dynamite, and frantically tries to blow out the fuse as the seconds tick away. You feel so bad for letting him go if the dynamite blows that you can hardly resist adding some more cash and giving him another chance!

CRUDE BUSTERS



A HARD-MAN's work is never done. Just when a musclebound hero puts his feet up to enjoy a cup of milky tea and a fairy cake, someone goes and kidnaps his mum, or threatens to nuke the USA and he has to spring single-handedly into action to defeat whatever evil warlord is behind this treachery.

In **Crude Busters'** case the mission isn't made abundantly clear – but what the hell! There are plenty of guys out there just asking for it. Kicking, punching, head-butting and throwing is the order of the day as you confront punk after punk through a typical American ghetto town.

Unlike most coin-op brawls of this ilk, **Crude Busters** is strictly two-dimensional.

There's no moving 'in' and 'out' of the screen, so you take the enemy as it comes – it's more a question of timing than positioning. Still, if the day's been particularly rough, you could do worse than vent your anger here.



Shrewd and crude! Yet more viciousness 'n' violence in Crude Busters.

"Who are you looking at?" Just one of the three colourful characters under your control in Mercs.



CAPCOM CLUTCH

US GOLD's on-going relationship with Capcom continues to bear fruit, with a string of new titles lined up for the coming months. The scrolling shoot 'em up **UN Squadron** is the first, and is currently coming together at the offices of Tiertex, the team behind the conversions of **Dynasty Wars** (see review on page 65). Expect to fly with a 16-bit **UN Squadron** in September.

Two more recently-confirmed Capcom conversions in the pipeline are **Final Fight** (see above) and **Street Fighter II**. The latter has yet to be released in this country, but if you want to catch a glimpse of it, check out the current Lee Jeans 'spaghetti western' advertisement that's doing the rounds in the cinemas at the moment.

US Gold also has plans for a follow-up of its own... **Strider II** won't be a direct coin-op conversion, but an original pseudo-sequel to be based on the first game. Once again, it's Tiertex at the helm.



Capcom's **UN Squadron** – currently in the process of conversion, thanks to Tiertex and US Gold.

COMPETITION

AND ON the subject of pseudo-sequels, US Gold is currently contemplating producing a third **Gauntlet** game. Although this one's going to be very much in the same vein as its predecessors, a host of all-new features are planned which should make it the best yet. But how about making it better still? This is your chance to implement all those ideas that you felt were missing from the classic multi-player arcade adventure originals. Put those new traps, adversaries (including general behaviour) and the like to paper, and send them to **Gauntlet Giggles, The One, Priory Court, 30-32 Farringdon Lane, LONDON EC1R 3AU**. Any ideas that tickle US Gold's fancy will be incorporated into **Gauntlet III**, and the inventor will be credited accordingly. For example, how about a 3D version – either first-person or isometric (Ultimate) perspective? You never know – this could be the start of something big...

MERCS

MERCS, in case you wondered, stands for Mercenaries – and that should at least give some indication as to what this is all about. It's you and up to two mates fighting behind vertically-scrolling enemy lines with a mission to destroy an evil attack force.

The action is in the **Ikari Warriors** vein, with the three-player mode and extra weapons (including rocket launchers, flame throwers and bazookas) providing some variety and helping to knock the death toll up that bit higher.

Providing you can get a chum or two to play with you, there's a good quid or two's worth of entertainment on offer here. Just don't expect to have your socks blown off.

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A GAME OF TWO HALVES

RUMOUR suggests that mediaeval foot-ball matches were played using the severed heads of criminals in palace courtyards – a different tale has it that feudal Japanese society did the same. The stories are less vague about 15th Century Britain: inter-parish rivalry expressed itself in the form of an annual brawl vaguely centred around moving a ball from one village to another.

However, it wasn't until the 19th century that this legalised scrap developed into the modern game. Public schools eked out variations on a soccer/rugby theme, each with their own rules. When these enthusiasts left university and wanted to continue playing, the rules had to be ironed out: should a player be allowed to handle the ball? How long should the pitch be? How wide the goals? These early versions usually involved one player running solo with the ball, attempting to dribble through the opposing team, who would then gang up on him. If he lost possession, the roles would be reversed. Few goals were scored.

In late 1863, a match between Old Etonians and Old Harrovians witnessed the establishment of a reasonably familiar rulebook: eleven-a-side, goals, neutral referee and an off-side rule. By that time two clubs had already been founded: Sheffield FC (1857) and Nottingham (1862).

SWEET FA

An embryonic Football Association appeared in the 1860s and '70s, attempting to codify the diverging rules into a coherent and all-encompassing system. By 1871 this had been so successful that the FA Secretary, a chap by the name of Alcock, proposed a Challenge Cup open to all of its member clubs – and so the world's oldest knockout soccer tournament began. Ten years later, the last of the all-amateur finals (between Old Etonians and Old Carthusians) was played.

In 1888 an open letter from Aston Villa's William McGregor led to the formation of the league: a 22-match contest eventually won by Preston. The first seeds of the modern game were sown.

Since then, soccer has undergone few dramatic changes. The points system wasn't altered until flagging attendances and teams 'playing for a draw' dictated that two points for a win be increased to three from the 1981-82 season.

The League has been dominated by Liverpool (with 17 titles), Arsenal and Everton (nine apiece) – the FA Cup by Aston Villa and Tottenham (seven each).

Notable events include the abolition of the maximum wage in 1961, before which footballers earned (at most) 20 per week during the season, and 17 a week at other times. Transfer records have moved equally ponderously: the first player to cost 1,000 was Alf Common in 1905, but the first British 100,000 fee didn't occur until 1962, when Manchester United bought Denis Law from Torino.

So much for the British game. Way back in 1904, events were moving more quickly towards the establishment of an international competition, discussed at a meeting

Football: is it simply a matter of 44 legs and an inflated bladder, or is it more important than life and death? Why do more people watch football matches than buy Beatles albums? And where did it all begin? Over to Gordon Houghton at Wembley...



of the newly-established Federation Internationale de Football. However, FIFA had to wait for another 26 years for the first World Cup Finals in Uruguay...

BINARY BALLS

Arcade style soccer games may have experienced a boom-time last year, but the format is eternally popular. The history of computer soccer is chequered (anyone remember 8-bit World Cup Carnival?), but interestingly enough it seems to be non-licensed product that has triumphed over the famous names.

The list of licences that failed to score includes games based on Gary Lineker, Paul Gascoigne, Kenny Dalglish, Roy Of The Rovers and Peter Beardsley.

EMLYN HUGHES INTERNATIONAL SOCCER

Thanks to Audiogenic, Crazy Horse galloped onto 8-bit to great acclaim. His is an arcade footy game with few management elements: these allow you to change strip colours, options, game choices and displays. Full editing facilities mean that you can call any team and its players whatever name you decide – and you can even alter the skill levels. The game itself is where Emlyn Hughes comes into its own – it's just about the best sideways-on effort (though there isn't much opposition), with a wide range of moves (including lobs, backheels and diving headers) and intelligent player selection. The teams are well drawn and animated, and special mention should be made of the sound – the crowd chanting effects are innovative if



not realistic. There are only a few minor faults – you often can't see what's coming ahead of you because the pitch is unrealistically distended, your own side does occasionally nip in and take the ball off your feet, and ball movement is by no means all that it should be. These niggles aside, Emlyn's one to watch out for.



CROWDS

CROWDS have an intimate relationship with managers and members of the Board: if a team isn't doing well, the fans remind the manager with choice phrases such as: "Goin' down, goin' down, goin' down!". Sometimes the relationship is reversed and a manager feels it necessary to put the crowd in its place: witness the famous 'Brian Clough introduces his fists to a couple of fans' incident which occurred only last year. Crowds have a unique way of expressing themselves, too, often in terms of repeated questions. Here are some of the more familiar expressions and terms used by supporters everywhere, and an idiomatic translation of their meaning.



CHANTS

Who's the b'stard in the black?
Does anyone know the name of today's referee?

Who's the tw't with the t't on his head?
Excuse me, but isn't that a member of the constabulary?

You're goin' 'ome in a London ambulance!
After we've removed your arms and wrapped your legs round your head.

What's it like to score a goal?
We notice your team hasn't been doing too well recently.

'Ere we go, 'ere we go, 'ere we go!
We are on our way to success!

We can see you, we can see you, we can see you creepin' out!
Farewell embarrassed supporters of the losing team.

DAAAAAAAAAAH!!



QUOTES

You've got to believe that you're going to win and I believe that we'll win the World Cup until the final whistle blows and we're knocked out.
(Peter Shilton)

FOOTBALL comments are usually spur-of-the-moment ideas which kangaroo out of the pundit's mouth before the pundit's brain is in gear. Here are some snippets from the past...

"Within a couple of minutes he had scored two goals in a two-minute period."
(Alan Parry)

Mills is just Mickey Mills and has been Mickey Mills since the year dot.
(Bobby Robson)

"And Keegan was like a surgeon's knife - bang!"
(Bryan Butler)

"When it's all said and done, that's the moment when the talking has to stop."
(Jimmy Hill)

"He's very fast, and if he gets a yard ahead of himself nobody will catch him."
(Bobby Robson)

"The World Cup - truly an international event."
(John Motson)

FIGHTING SOCCER

Characterised by large sprites and a small playing area, Activision's conversion of the SNK coin-op is an overhead vertical and sideways scroller, with a smidgeon of hazy speech, a few different playing areas and varying strips. Features include one or two players against a computer or two humans battling it out. Unfortunately, the range of moves is limited, which renders the action neither fast nor furious. The worst aspect, though, is the ease of the one-player game: it's far too simple to win the tournament outright on your first go. Other faults are minor: the multi-load sequences are slightly too long, and you can't alter parameters such as game length. Quite enjoyable with two players, but by no means compelling.

GAZZA'S SUPER SOCCER

Paul 'Gazza' Gascoigne, one of football's most colourful characters since George Best, offers a game with more choices than you could comfortably bend round a defensive wall. However, this meticulous pre-match presentation doesn't deserve the action that follows. The display shifts according to zones: the central section is viewed as a single-screen side-to-side game, and the two end sections are seen from the attacking team's viewpoint. The controls are fiddly (you have to change joystick direction when the viewpoint shifts), the sound is limited, and the graphics are poor - particularly the sense of perspective, the pitch proportions and the player animation. This latter aspect is so jerky that it's often hard to see what's going on, a situation aggravated by the mindless wanderings of the computer-controlled players. A final interesting fact for trivia buffs: the German version is known as Bodo Illgner's Super Soccer. Enough said.

HOTBALL

Satory's input is something of a novelty - in more ways than intended! Its main 'innovation' is the inclusion of an interface which allows up to four-players to integrate simultaneously. All well and good, but it's hardly worth it. Having negotiated the poorly-translated manual and the confusing menu of five choices (level, joystick, players' names, match duration and start), it doesn't take long to realise that Hotball ain't so hot after all. The players don't move anything like human beings, and the lack of skills in the tackling, shooting and passing departments makes for an unwatchable procession. The small playing area doesn't help matters. As far as player positions are concerned, Hotball should be Left Back... in the changing room.

ITALIA 90

Codemasters' budget effort is a first-class example of how not to program a soccer game. Two poorly-executed aspects occupy one disk: one part recreates a bland training section which involves very little interaction, while the other presents an even duller overhead scrolling football game. The players' Artificial Stupidity makes it just too easy to win the whole tournament on your first attempt (a handy tip: run straight for goal and high kick the ball into the net from about 20-25 yards out), and the multi-player modes are a waste of time, since the range of control options is basic to an extreme. Forget it.

INTERNATIONAL SOCCER

One of the oldest footy games around (programmed back in '87), Microdeal's effort is far from the worst. Major faults include a disregard for official rules (players in the box at goalkicks, for example) and a limited range of moves and options. There's a wide variety of nauseous strips (favourites include jaundiced banana and sickly lilac), and the weather, pitch conditions and game time are all variable. The sideways-scrolling action features standard 'ball sticks to the foot' control, with three grades of pass or shot available determined by the length of

BOARDGAMES

FOOTBALL has more boardgame variants than any other sport. The biggest selling of these is Waddington's Subbuteo, whose kits range from 14 to 40. Based on standard football rules, it has a whole host of extras from stylised footballs to astroturf pitches and grandstands crammed with spectators. There's even a deadly serious Subbuteo World Cup held every four years, and competitors have been known to apply lacquer to their players' bases for greater fluidity of movement. Plenty of other footy boardgames cram the market, from the basic blow football (just a 'ball', a couple of goals and two straws) to the likes of classic table football with its stiff plastic men skewered on rotating poles. Interesting developments include the Spears strategy game, '3-A-Side', which resembles football in the same way that Bryan Robson resembles Bobby. And don't forget Games Workshop's role-playing game, Blood Bowl - though it owes more inspiration to American Football, it shows how ball games can be reduced to sets of randomly-generated numbers acting within a minimal framework of rules...

HAIR WE GO

BALDNESS as a fashion died in the 1970s, with barely enough glabrous goalkeepers, depilated defenders and shorn strikers to make up more than a couple of tonsured teams. Of this hairless huddle, the most famous was arguably Bobby Charlton, but the last of them included Hennessey, Gilzean, Coates, Stiles, Springett, Gemmill and Mancini. In the '80s it was decided it was Bad To Be Bald, and very few players now feel they need to brush those remaining strands over a shiny pate or sport an ill-fitting wig.



THE WORLD'S GREATEST

WHAT makes a soccer star great? Inevitably, it's the strikers and the number of goals they notch up who gain the attention. But even amongst the forwards listed below there is a great difference in styles. Pele was a natural goalscorer with strong tactical awareness, Cruyff a brilliant dribbler, as tough as he was skillful, Puskas reputedly had the best left foot in the world. Perhaps the most telling skill is simplicity: as Bill Shankly once said to one of his strikers: "If you're in the penalty area and aren't quite sure what to do with the ball, just stick it in the net and we'll discuss all your options afterwards."

PELE



Edson Arantes Do Nascimento abbreviated his name for obvious reasons. As Pele, he's the only recognised player to have scored over 1,000 first class goals (1,220 in all), and was regarded as the best player in the world for a whole decade from 1960-70. As a 15-year old he joined the Santos club of Sao Paulo - by the end of the career his business interests had made him football's first millionaire, more valuable than the Santos club itself! His world cup career began in 1958 (in Sweden) and lasted for another 12 years until Mexico in 1970. During those four tournaments Brazil won the title three times - Pele providing the inspiration. Martin Peters encapsulated his skill and fairness: "Pele does everything superbly with the possible exception of taking a dive in his opponent's penalty area." Such is Pele's stature in his home country that he's now a contender for the Presidency of Brazil.

DIEGO MARADONA

The same couldn't be said of Maradona, villain of the Mexico '86 'Hand Of God' incident, and a player notorious for griping at unfavourable

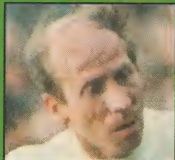
decisions. This doesn't detract from the fact that, until three years ago, he was widely recognised as the world's best player. Bobby Robson opined that: "Maradona can win a game on his own in five minutes." Sir Alf Ramsey was more generous: "Pele had nearly everything. Maradona has everything." He's not so much marked for his goalscoring ability as for his general, all-round intelligence and skill: brilliant passing, superb dribbling and shooting, and excellent vision.

Ferenc Puskas

Puskas (nicknamed The Galloping Major) was captain of the 'Magic Magyars' Hungarian side which defeated England 6-3 and 7-1 in 1953 and 1954. The Hungarian uprising of 1956 forced him to Spain and Real Madrid, where he linked up with Alfredo di Stefano - already a renowned goalscorer. Real went on to win the European Cup for five years in succession. Francisco Gento, Puskas' team-mate at Real Madrid, said of him: "His shooting was unbelievable and his left foot was like a hand, he could do anything with it. In the showers he would even juggle with the soap." As a manager, he took Panathinaikos to a European Cup Final.

Johann Cruyff

Cruyff was the first ever player to win three European Footballer of the Year awards and the first player to be transferred for £1 million when he joined Barcelona from Ajax in December, 1973. He only made 48 appearances for Holland, but in those games scored 38 goals: a phenomenal record for someone who was basically a winger. Cruyff joined Ajax when he was 10, and worked his way through their youth system to a debut at 19. He was the Netherlands' top scorer (33 goals) in his first season, and played a part in Ajax's 5-1 demolition of Liverpool in the European Cup. He won 11 cup medals in Holland and Spain (including the World Club Championship with Ajax in '72) and nine League titles with Ajax and Barcelona. The only blemish



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KENN MATCH

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FRANZ BECKENBAUER lives by the Bayern Munich in the 1960s, for his service youth team t debut at 17, later. He cap 72 European 1974 World League care tiles, four C Cup winners European F 100 national join New Yc Pele. Descri tactician', h Hamburg an 1982. The K 1984, and le Argentina.

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time you press the firebutton. In-game presentation includes an electronic scoreboard and a choice of four (count 'em) tunes, which become annoying very quickly. Worth a look for the crazy tackling which defies most laws of anatomy.

KENNY DALGLISH SOCCER MATCH

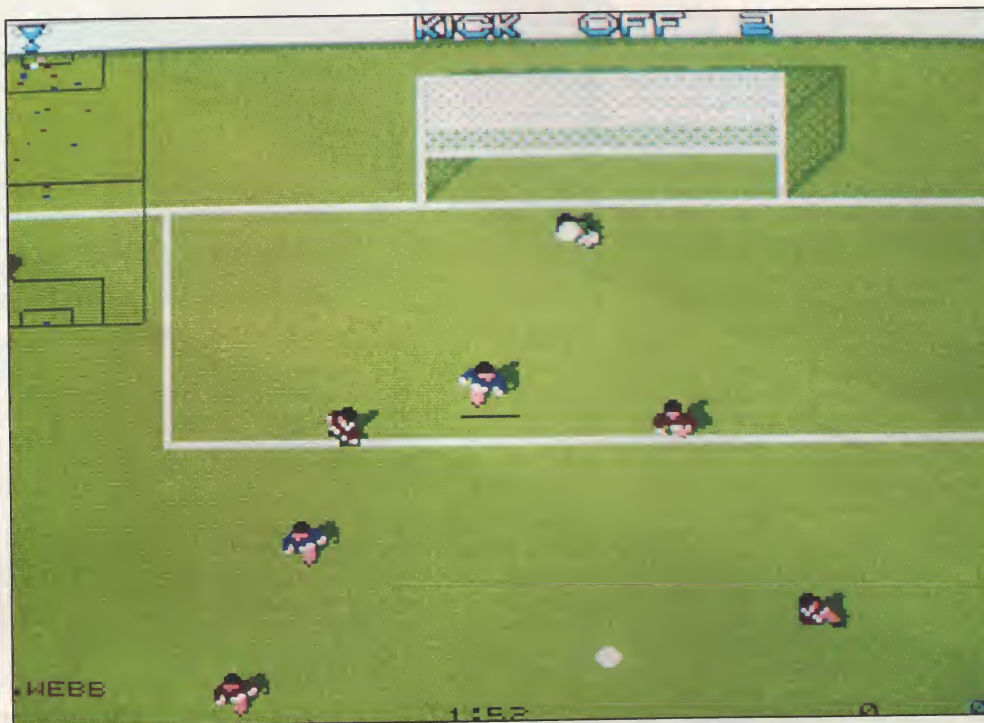
Thanks to Impressions, the Scottish management maestro of few words materialises before the start of every match to announce: "This game is important". The program's features are equally minimal: a side-to-side scroller enhanced by vertical movement to enlarge the pitch width, it's got as much appeal as a free Hereford season ticket. The laugh quotient is high because the programming is slack: the scrolling often finds it hard to keep up with the ball, and the action is punctuated by mouse-like squeaks (followed by the referee loaded in from disk every time the ball goes over the touchline!). The ball moves like an agitated magic bean: silly, high arcs and a ridiculously squelchy bounce make for an unparalleled lack of realism. Player movement is equally abysmal. You can go away for five minutes and the computer team won't score a goal. All this for the price of a decent Cup Final ticket.

KICK OFF

Anco's accurate soccer simulation is one of the all-time greats. It works so well, ironically, because it takes a lot of the control away from the player: passing, for example, is pixel perfect, the computer providing pinpoint accuracy way beyond the eight joystick directions. This lack of complete control also has its negative side, in that your goalkeeper occasionally throws the ball to the opposition who then

SOCCER SPAWN

SOCCER has spawned many a mutant love-child. American football is essentially a stylised hybrid between the strategy of football and the brute force of rugby. Australian Rules Football on the other hand is a cross between football and a fist fight, and Gaelic Football is like soccer, except you can handle the ball and score points by kicking it over the bar. 'Tis a funny old game, as Ciaran Greaves might say.



promptly score a goal. The most striking aspect, though, is the game's flexibility: players are allocated zones, and if the ball enters that zone control switches to that player. You can dribble, head, shoot, chip, pass and tackle — though it's sometimes too easy to commit a foul. Dino Dini is probably the first programmer to write a true overhead football simulation, complete with painstaking artificial intelligence routines — but as he points out: "It wouldn't be the same game if the teams weren't intelligent." Exchange the computer opponent for a human and you have the best two-player game around.

TOP TEN TRANSFERS

FOREIGN transfer records tended to outstrip British ones until Chris Waddle was sold to Marseille for an all-time British record transfer fee. Some say he wasn't worth it. But then, is anyone worth the equivalent of 212,000 good footballs or 141,600,000 tea bags? Alongside such big boys, Paul 'Gazza' Gascoigne's fee of 2,000,000 when moving from Newcastle to Spurs in 1988 seems like mere chicken feed. Just for the record, the list below is the Top 10 transfer fees of all time — at the time of writing.

6,900,000 Diego Maradona (Barcelona to Napoli), 1984
5,500,000 Ruud Gullit (PSV Eindhoven to AC Milan), 1987
4,800,000 Diego Maradona (Argentinos Juniors to Barcelona), 1982
4,250,000 Chris Waddle (Spurs to Marseille), 1989
3,200,000 Ian Rush (Liverpool to Juventus), 1987
3,000,000 Karl-Heinz Rumenigge (Bayern Munich to Internazionale), 1984
2,800,000 Careca (Sao Paulo to Napoli), 1987
2,750,000 Gary Lineker (Everton to Barcelona), 1986
2,500,000 Zico (Flamengo to Udinese), 1983
2,330,000 Enzo Scifo (Anderlecht to Internazionale), 1987

IT ONLY TAKES A SECOND

THE FASTEST official goal on record is six seconds: **Albert Mundy** for Aldershot against Hartlepool in 1958 was the first, **Keith Smith** for Crystal Palace against Derby in 1964 the most recent. The fastest own goal is also six seconds: by **Pat Kruse** of Torquay Utd against Cambridge in 1977. The nippiest scoring feats ever include three in two minutes by **Ephraim Dodds** for Blackpool against Tranmere in 1943, four goals in five minutes by **John McIntyre** for Blackburn against Everton in 1922, and six goals in 21 minutes by **Frank Keetley** for Lincoln City against Halifax in 1932. The greatest distance a goal has ever been scored from is over 100 yards (from a goalkick), a feat performed by several goalkeepers over the years, among them **Pat Jennings**.

FADS-TASTIC!

FOOTBALL fans have favoured differing fads over the years. It used to be rattles. It used to be seas of bobbie hats. Some supporters even preferred 10p coins filed down into hexagonal projectiles, others threw banana skins at John Barnes. Then there was the Mexican Wave, an international remnant from the 1986 World Cup. But surely the silliest craze of all has to be the inflatables that were popular last season, such as Grimsby's adopted mascot, Harry the Haddock? Crowds in the late '70s discovered that lobbing darts at other people drew much greater media attention than mere toilet roll or ticker-tape. Less sinister was a penchant for celery projectiles: a harmless vegetable in its own right, celery quickly adopted cult weapon status.

SOCCER PSYCHOLOGY

ACCORDING to Desmond Morris' *The Soccer Tribe*, football is very much a tribal game. It has its tribal laws (rules), heroes (players), territories (stadia), punishments (red and yellow cards) and ritual climaxes (scoring goals). Then there are the witch doctors (managers and physios) and the followers (fans), all with their own language (chants and songs) and trappings (scarves and souvenirs). Above all, football also has its champions (skilled players) like John Barnes who, when not acting as chief representative of their own tribe, have to 'defend' themselves against the opposition's followers. After being pelted with banana skins during the '87 Merseyside derby Barnes commented, "Some fruit and vegetable dealers did very well."



came at his farewell game in the Ajax stadium: a friendly against Bayern Munich, which Ajax lost 8-0! He later came out of retirement to lead Ajax and Feyenoord to further league titles in the 80s.

FRANZ BECKENBAUER

Beckenbauer (his name means 'farmer who lives by the lake') was the inspiration behind Bayern Munich and a German football revolution in the 1960s, and was awarded the Cross of Merit for his services to the game. He joined Bayern's youth team at the age of 13, achieved his senior debut at 17, and gained his first cap 27 games later. He captained the Germans to triumph in the '72 European Championship and again in the 1974 World Cup Final against Holland. His league career with Bayern yielded four League titles, four Cup titles, four successive European Cup winners medals, and he was twice voted European Footballer of the Year. After more than 100 national appearances he retired in 1977, to join New York Cosmos and fill the gap left by Pele. Described as 'a great leader, and a master tactician', he came out of retirement to join Hamburg and help them to the German title in 1982. 'The Kaiser' became the national coach in 1984, and led the team to the '86 Final against Argentina.

BOBBY CHARLTON

When Charlton signed for Manchester United in 1953, straight from school, they thwarted 17 other clubs who were chasing after him at the time. He played 106 times for England, and was involved in four World Cups from 1958-70, being nominated England's Player of the Tournament in Chile. In 750 appearances for Manchester United he scored 247 goals, leading them to a European Cup triumph, an FA Cup win and two League titles in the 1960s. In 1966 he was awarded the twin titles of British and European Footballer Of The Year.



WEIRD RULES MICROPROSE SOCCER

● If, during a dead ball situation, opposing players dance about or gesticulate in any way, the actions are deemed ungentlemanly conduct, and players can be cautioned. Players can also be sent off before the game has started.

● The half-time interval should not exceed five minutes, except by consent of the referee.

● The centre flagpost is optional.

● Of the nine major ways of causing an infringement, only two don't involve physical contact. One is hand-ball, the other is spitting.

● Photographers are banned from using flash-lights on their cameras.

● Players aren't obliged to wear boots or shoes — theoretically teams could play barefoot.

● If during the course of the game the crossbar is broken, it may be replaced by a rope — if both teams agree.

● Crossbars and goal-posts must be made of wood or metal, and the cross-section can be round, half-round, square, rectangular or even elliptical.

● A player can be sent off for using abusive language alone.

● The referee can only reverse a decision if play has not restarted.

Microprose's offering suffers from being another 'ball sticks to the foot' simulation. Even so, it has a few features that even Kick Off lacks: a sense of humour, controllable banana shots, and action replays. The only problem is the fact that these are poor conversions of the 8-bit original. Still, if Kick Off proves too much too soon, this is the best of the rest available.

PETER BEARDSLEY'S INTERNATIONAL FOOTBALL

Based on Liverpool's favourite haircut, Grandslam's sideways-scrolling soccer simulator features an international tournament of Europe's crack squads. An initial selection of one of eight top sides leads to a four-match knockout before the European International Football Final itself. The action plays much like Microdeal's International Soccer, with the addition of a power meter and an arrow to indicate the player nearest the ball — a ball which sticks to the foot. Sadly, presentation points are painfully deficient: movement capabilities and shooting options are limited, there are some terrible sprite glitches and the player animation is 'unusual'. The only compensation is the still graphics, well-defined snatches of a fictional commentator and referee. The most important aspect, however, is the one on which a footy game stands or falls: the computer intelligence. Peter's computer is very dumb — at best the opponents wander around looking stupid, at worst the computer selects what it thinks to be your nearest player when another is blatantly better positioned. This is a relegation certainty.



COLLECT THE SET

CIGARETTE cards firmly established a tradition of collection in 1901: 13 British tobacco manufacturers formed the Imperial Tobacco Company and fended off the huge card base established by the American Tobacco Company. They depicted football stars of the early Twentieth Century, and a complete set in good condition can now fetch upwards of 50. Fans will collect anything that has a whiff of soccer about it: Espana '82 World Cup coins are among the most widespread footy collectors items of all time, but won't fetch very much these days. Commemorative coins are produced around once-in-a-lifetime occasions, such as League Championships or Wales qualifying for the World Cup Finals. Equally popular were PG Tips cards, widely available until 15 years ago. The modern equivalent is Panini's album: the age-old problem of being unable to gain those last few elusive cards (even if you can't swap them with your mates) has been solved by a computerised ordering system.

COMPUTER MANAGEMENT

Football management games traditionally concentrate on strategy rather than fast-paced arcade-style simulation. They need patience to master the more subtle aspects of tactics and transfers, but they can become repetitive.

BRIAN CLOUGH'S FOOTBALL FORTUNES

Here's a queer fish. CDS offers a unique combination of boardgame and disk, the computer presiding over the proceedings. Two to five players attempt to become as successful as possible at management, a



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FASHION

FOOTBALLERS have seen more fashion changes than David Bowie... but sold fewer records. Kit and balls have kept pace with synthetic material developments, while language and society have both undergone a radical transformation.

THE 19TH CENTURY

HAIR: Short-cropped with side parting, excessively greased. Villainous moustache optional.

KIT: Heavy cotton shirts with sleeves rolled up, heavy-duty buttoned shorts stretching down to the knees.

BALL: Reputedly made of compressed brick.

CAR: Pennyfarthing (pedal-powered two-wheeler, achieving speeds in excess of 30mph downhill).

DIET: Quails' eggs or black pudding.

OTHER FACTS: Football's embryo stars mostly crawled out of public schools or factories in the North and Midlands: Manchester United gestated in an alliance of the Lancashire and Yorkshire Railwaymen at the Manchester suburb of Newton Heath, and the Royal Engineers formed from ex-engineering stock.

1900-1950

HAIR: Fashionably side-parted but not too short.

KIT: Long shorts (not quite as long, but still heavy), boots with steel studs, shirts with Boy Scout woggles, and shin pads for softies.

BALL: Designed like a Terry's chocolate orange, but with the light, airy quality of a medicine ball.

CAR: Managers owned Rolls-Royces and dined in exclusive Men's Clubs. Players opted for motorbikes with side-cars.

DIET: Steak and kidney pie, a generous helping of potatoes and plenty of greens.



OTHER FACTS: The early half of this century saw football commit itself fully to the working classes: players were likely to be chief cotton threaders, coal-face miners or former farmers. The game was seen as 'hard, but fair', and elocution lessons were compulsory.

1950-1965

HAIR: Predominantly fashioned after Mario Lanza.

KIT: Very much 'modern' in design. Shorter shorts (influenced by continental styles), lighter shirts and finely-crafted boots.

BALL: Developing away from the 'ton of bricks' into a 'ton of lard'.

CAR: The abolition of the maximum wage in 1961 saw players splashing out on cars such as the MG or committing themselves to a Ford Popular.

DIET: Restaurant food formed the major part of the diet, topped up with Spam, bangers and mash.

OTHER FACTS: This period produced a range of cheekily-grinning, pearly-teethed maestros, among them Billy Wright and Jimmy Greaves. It also witnessed some of the greatest goalscorers ever seen: di Stefano, Puskas, Pele — stars in terms of earning potential as much as skill.

1965-1985

HAIR: Fifteen years of long locks popularised by players such as George Best and Rodney Marsh. Footballers felt emancipated from the strictures of the past and exploded into perms, baldness, beards and sideburns.

KIT: Saw a radical development. The early 60s still featured plain strips which anyone could feasibly copy. By the end of the 70s, clubs became conscious of the market possibilities of a unique kit every season, a fashion initiated by England's choice of the label 'Umbro'. However, no kit before or since has rivalled Spurs' silly





idea, but one which works — mostly because of the excellent presentation. Recommended for anyone after a bit more exciting and socially interactive than the bog-standard footy game.

FOOTBALL MANAGER 2

The addition of Addictive's effort lies in its graphical sequences: you actually see highlights of the game you planned being played out in front of you. This masks the game's inherent simplicity: it's more like a boardgame with a series of turns divided up into specific actions of training, playing the transfer market and deciding on tactics. It's also reliant on patterns, and the feeling that whatever you do, at certain points in the season or during a cup competition, you still achieve the same result over and over again. Despite this, with nine skill levels and a huge choice of teams to manage, it remains compelling.

FOOTBALL CRAZY

Jack Charlton, the Republic Of Ireland

SUPERSTITIOUS MINDS

FOOTBALL wouldn't be the same without its superstitions. There's no such thing as a number 13 shirt — 12 and 14 are usually given to the two substitutes. Lucky charm freaks swear by the supernatural powers bestowed on He Who Simply Ties His Left Boot Before His Right One. Crowds are even worse: qualified nutters read significance into the fact that when their right hand was stuffed in any pocket for more than a minute, the opposition launched a penetrating forward run. Beyond Hope cases hold to the creed that if they go to the toilet before 10am on a Saturday, the team will lose 2-1. The symptoms on all sides persist for a lifetime.

Manager, once said: "I won't die at a match. I might die by being dragged down the River Tweed by a giant salmon, but at a football match, no." Management is a silly occupation. ESP Software's Football Crazy ironically strips away the silliness to leave the most statistically accurate simulation of a footy head honcho's life yet to appear. All of the 92 league teams are represented, with one to four players taking control of individual teams. Each boss is assigned a skill level, which, uniquely, varies according to your performance — so if the computer senses a budding Bill Shankly, it automatically makes the game harder. There's no doubting the accuracy and comprehensiveness of Football Crazy. Its features include all the major cups, a full league programme and fixture list, and over 1,000 players with correct surnames. This generates a more convincing impression of interaction than is actually the case: all that the game basically involves is juggling players — there's little hands-on financial control or sponsorship, no tactical coaching (apart from formation selection), and no match action. It's this last element which is most sorely missed: the computer takes control out of your hands once you select the team — there aren't even any graphical or aural touches to add realism. Even so, there are plenty of hooks to keep you playing: the user-friendly game system, neat printer option, a great multi-player mode and loads of statistical detail, such as the leading goalscorers' table. With added arcade sequences and a little extra speed, Football Crazy would deserve widespread popular acclaim. As it stands, its appeal is limited strictly to dedicated football strategists.

A GAME OF NUMBERS

● There are 17 basic soccer laws.

● There are nine ways to incur a direct free-kick, five ways for an indirect free kick and seven ways of being cautioned or sent off.

● Goals are eight feet high and eight yards wide, giving a striker 192 square feet to aim at.

● The ball must be no less than 27 and no more than 28 inches in circumference, must weigh between 14 and 16 ounces and have a pressure between 0.6 and 1.1 atmospheres at sea-level.

● Photographers stand behind lines drawn from six metres behind the goalposts to two metres behind the corner flag.

● Studs must be at least 1/2"n diameter, no more than 3/4" apart and must not protrude more than 1/4".

● The flagposts are five feet minimum height — any shorter than this and they are considered dangerous.

● The breadth of the playing area must be between 50-100 yards, and the length between 100-130 yards. The difference between the theoretical smallest (5,000 square yards) and largest (13,000 square yards) pitches is 8,000 square yards.

● The maximum number of substitutes for any match is five.

● A referee usually carries eight basic pieces of equipment: a whistle around his wrist, a pencil and notebook, a spare whistle and pencil, a coin, stopwatch and wristwatch.

job that combines a little luck and some business skills. Each participant is awarded 200,000 and given the top job at the club of their choice. In comes the computer to randomly generate a team of 13, whose cards are then taken from a pack — each player has a star rating from one to five (best). The computer throws the die, and players move around a board whose nine subjects fall into three categories: Financial, Auction and Luck. With all counters moved, the week's matches play and the results appear on a 'teleprinter'. The computer keeps track of the league positions and awards points to successful managers. It's an unusual

black epaulettes of the early 80s (except, maybe, Coventry's 'train track' efforts from the mid '70s, or the Scottish national team's recent hooped shorts, or...).

BALL: Plain white, unpretentious.

CAR: Capri or Jag.

DIET: Culturally diverse: chips, Indian curries, pizza, and occasional indulgence in 'norty' substances.

OTHER FACTS: Most high-profile players harboured rock star ambitions, and singing on records became very popular: Kevin Keegan had a couple of scorches called 'It Ain't Easy' and 'Oh To Be In England', both of which flopped miserably. However, Tottenham Hotspur's glamorous duet, Glenn Hoddle and Chris Waddle, could have developed glorious careers in the pop business after the astonishing success of their 'Diamond Eyes' ditty, but luckily for Marseille and Monaco, they chose to express their feelings on turf rather than vinyl.

1985-1990

HAIR: As well as the usual straight styles, a variety of petits coiffeureries are open to today's soccer star: the Vinny Jones 'Psycho' crew cut,

the Paul Walsh 'long 'n' curly' or the Peter Beardsley 'pudding bowl' effect.

KIT: Anus-tight aerodynamic shorts, lightweight shirts with a wide variety of available flashes, emblems and epaulettes (not forgetting Liverpool's current rig-out which appears to have been designed by a flock of incontinent pigeons), micro-lightweight boots, socks and shin-pads. Kit is the real reason players move faster these days.

BALL: A choice of gaudy orange leather snow-balls, a red-chevroned 'official' League ball or a plain white leather ball.

CAR: Porsche, Ferrari.

DIET: A choice of raw red meat or wholewheat crack-a-snack bites, according to personal conviction.

OTHER FACTS: Club singles became increasingly popular but, if anything, the quality suffered: Spurs' 1981 Cup Final 7" contained the lines: 'Ossie's going to Wembley/His knees have gone all trembly.' England's World Cup '82 song 'This Time' sickeningly reached Number One.

THE FUTURE?

HAIR: Completely bald, to increase ground speed.

KIT: Clinging, lightweight lycra top-to-toe body-suit.

BALL: Ultra-soft leather with advertising flashes from club sponsors (under 15cm high for display on the BBC). Capable of being seen in all adverse weather conditions.

CAR: Lead-free battery-powered C25.

DIET: Pulses, monounsaturated fats, E320, powdered eggs, irradiated fruit.

OTHER FACTS: Footballers will be drawn from ex-showbiz personality stock, guaranteed to please a mass audience and boost declining attendances. However, viewers will only be able to watch their favourite game either live at the ground or on satellite television.





STRANGE BUT TRUE

AS WITH anything universally popular, football has its own share of rumours, untruths and jokes. But who needs tall stories when reality always wins with a near-post header in injury time? The anecdotal trivia below are all true...

- There have been at least nine films, four television series and one play based on football, including *The Arsenal Stadium Mystery* (1939), which worked the '38 Championship winning side into a murder plot, and *Escape To Victory* (1981), which starred Pele, Bobby Moore and Osvaldo Ardiles — among many other international celebrities.

- Rene and Willy Van de Kerkhof, twins who played for Eindhoven, lived in the same house, had children of the same age, and both broke a leg in a League match on the same day.

- The official record attendance for any football match is 199,854 for the 1950 World Cup Final in Rio de Janeiro.

- Gillingham signed Tony Cascarino from Crockenhill in the 1981-82 season in exchange for a set of track suits. It's an investment that's since been justified, as Tony recently moved from Millwall to Aston Villa for 1,500,000!

- During its history, the Football League has seen many players with unusual surnames: there has been a Marker, Thrower, Shooter and Scorer, a Goodgame and a Passmore, A Ball to play with and a Field to play on. And even a Goalkeeper called Steve Death.

FOOTBALLER OF THE YEAR 2

If soccer strategy is more your bent, Gremlin offers moderate scope. It limits you to playing a striker for a lowly club (why not a defender?) — the more goals you score, the more points you acquire, and both of these factors give you a greater chance of getting the nod from Bobby Robson. Scoring goals involves purchasing goal cards which allow you to memorise pre-match tactics and implement them successfully in an overhead-view arcade sequence. This is only the fun side of the game, however: a dull gambling section involves you answering a trio of trivia teasers, and allows you to double your money or negotiate a successful transfer deal. Unfortunately, if you know even a moderate amount about soccer, it's far too easy to amass huge wads of cash and become very successful very quickly. On the plus side, FOTY2's statistics are comprehensive (although slow to access) and the action can go on for seasons (there's a save option). One to hunt for in the bargain buckets next year, but definitely not worth pawning your season ticket to Berwick Rangers for.

KENNY DALGLISH SOCCER MANAGER

Cognito's second of the Kenny trio is similar to Football Manager 2 in its simplicity and match display: only edited game highlights are shown, and control over the outcome is not permitted. The options are more widespread, however: initial icons allow you to load or save a game, change the team name, examine statistics, look at next week's fixtures and visit the boardroom. Each of these accesses a sub-menu for injuries, finances, suspensions, wages, league tables, player statistics and so on. The match highlights are the biggest let-down though: many sequences are repeated, the players move as if the pitch is made of ice, there's no sound, and the perspective is wrong. This forces the game to rely on its strategic elements, where there just isn't enough variety.

CHEEKY!

MORE advanced coaching techniques have allegedly erased the flair from the British game: it's dubious that players of the quality of Best, Marsh and McKenzie would now get a look-in. Glenn Hoddle and Paul Gascoigne are the most recent examples of players who don't see the need to justify their qualities in terms of defending, a position reinforced by Peter Shreeve, the former Tottenham coach: "Brazil didn't expect Zico to tackle back." They are all great exponents of 'entertaining' moves, which include the nutmeg (passing the ball through an opponent's legs); the backheel (Denis Law sent Manchester United to the Second Division with a back-heeled goal); the overhead kick (Manchester City scored the winning goal in the 1976 League Cup Final with one); the bicycle kick (a volley with bells on); the banana shot and the butt-stop (trapping a high ball by sitting on it as it lands).



NICKNAMES

SOCCER nicknames fall into several categories. There are the common British tags bestowed on players — Nobby, Sniffer, Bruno, Crippler, Rocky, Gripper, Smudger, Beamo — which are usually either a play on words (Rocky: David Rocastle) or a name relating to the player's position (Sniffer: a centre forward who 'sniffs' goals). Alliteration is a great favourite when applied to teams, probably because a lot of the names are coined by journalists: so you find Scotland's 1928 Wembley Wizards, Hungary's Magic Magyars of the 1950s, and the Busby Babes, Manchester United's all-conquering 50s team. However, it's usually the Latin countries who have the most wide-ranging imaginations when it comes to naming their favourites. As testimony to Butrageneo's (Spain) tendency to hang around the goal, he's affectionately known as the 'The Vulture', Renzo De Vecchi (Italy) was known as 'The Son Of God' and Leonidas da Silva (Brazil) is commonly called 'The Rubber Man'.



MANCHESTER UNITED

Alex Ferguson (for it is he) is Manchester United FC's eighth post-war manager. In classic body-snatcher fashion, Krisalis has put you into his shoes: how you perform over the next few seasons determines whether you earn bouquets or brickbats. Two disks hold a section each: Management and Match Day. The management elements allow you to change the game's parameters, buy and sell players, check disciplinary records, examine injured team members, inspect the squad, examine your progress, enter training or play a match. It's a moderately wide-ranging system with some thoughtful touches such as the newspaper headlines and digitised photos of team members — but the amount of control is confined to a few simple decisions, and it doesn't achieve the depth of Player Manager. The arcade side is a mediocre sideways-on game where the ball sticks to the foot — control over shooting and passing is adequate, but ball movement is a tad unrealistic (it skids away too quickly). The worst aspect, though, is goalscoring: the opposition find it hard to score whereas United can knock in a few quite easily once you master the diagonal shot in the 18-yard area. Even so, it's worth a look because it does more than most to create a unified player-management system.



FICTIONAL FOOTBALLERS

LESS tongue-in-cheek than most comic characters these days is golden-haired Roy Of The Rovers, whose life-and-death problems are constantly solved by knocking in a couple of goals. Viz's Billy the Fish swims happily at the other extreme, parodying popular real and fictional football characters. Billy's strip in Viz utilises every soccer cliché going and caricatures every aspect of the national game. Both of these characters are at the head of a long line of enduring fictional stars: can anyone remember Jimmy Grant? Billy's Boots? Lefty? Kit Carson?

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JUNE 1990

THE ONE

PLAYER MANAGER

Without its conspiracy of minor bugs, Anco's Player Manager would be the best soccer game around full stop. The first league and cup scenario takes eight minutes to generate from fresh, but it's a situation which occurs only once, and is well worth the wait. The arcade side is a special six-minute version of Kick Off, with the player controlling the whole team or just the player manager himself. Alternatively, if you want to concentrate on strategic elements, there's an option to view the final score without actually playing (advisable in the early stages while you find your feet), or to watch a 'quick' version played out on an enlarged version of the Kick Off scanner. However, it's the tactical options which determine the success of soccer supremo simulations, and Player Manager has more depth than any other. You can name your club (a decent Third Division outfit), create new tactics and formations, examine the statistics for every player in your side or on the transfer market, look at every single league result and its major incidents, check your management rating, buy and sell players and play a match – and all accessible very quickly. Only a couple of bugs mar this comprehensive game design: the action crashes at intervals, and it seems like the matches haven't been thoroughly play-tested.



FANZINES

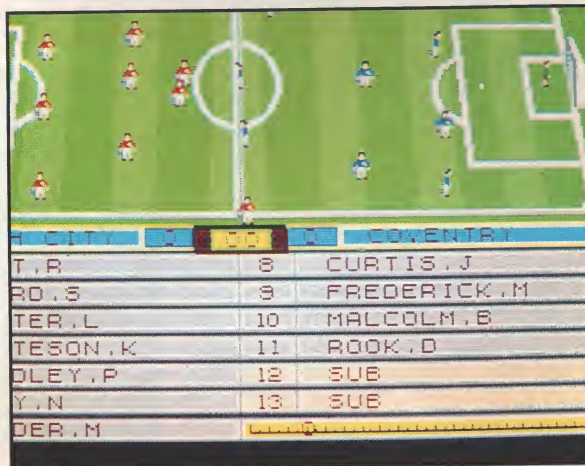
THE MOST famous fanzine of them all is 'When Saturday Comes', which indulges in a satirical tirade against the soccer scene every month. However, just about every club you can think of has at least one fanzine, many have a couple. Eleven of the best names are listed below...

Brian Moore's Head (Gillingham)
And Smith Must Score! (Brighton)
Murphy's Frog (Cheltenham Town)
He's Not Danny Grady (Crewe Alexandra)
It's Half Past Four And We're 2-0 Down (Dundee)
Sing When We're Fishing (Grimsby Town)
The Hanging Sheep (Leeds United)
Flippin' Heck Ref, That Was A Foul Surely (Waterlooville)
53 Miles West of Venus (Preston North End)
The Memoirs of Seth Bottomley (Port Vale)
The Gashead (Bristol Rovers)



SUPERLEAGUE SOCCER

Don't be put off by the awful box artwork and its trio of escaped lunatics: Impressions' Superleague Soccer is not the worst management experience around. Even so, it promises greater rewards than it delivers: a fully comprehensive player and team statistics facility, the buying and selling of players, training options and the match itself. Uniquely, this last aspect offers the ability to control every single player – a system which doesn't quite work because the side-to-side action is too slow and cumbersome. Superleague Soccer fails to capture the excitement and suspense of the real thing – which is a shame, as with a little more attention to presentation points (the text is also a tad hard to read), it could have been Player Manager's closest rival.



TELEVISION

TELEVISION football coverage has improved in content since the BBC and Pathe newsreels captured 30s and 40s matches on film. The BBC has shown every Cup Final live since 1938 (with the exception of 1952, when the FA refused permission). However, it wasn't until 1965 that the Beeb's pioneering Match Of The Day appeared, and soccer didn't really blossom as a televised medium until the advent of widespread colour television in the early 1970s. Since the mid '80s, increasing competition and bidding for franchise forced the BBC out of League coverage and into the domain of sole broadcaster of the FA Cup. ITV now regularly shows live football in The Match on Sundays. Football coverage as a whole is heading in the direction of exclusive broadcasting rights: it's possible that Sky could acquire exclusive rights to show the FA Cup Final, and may sell edited highlights to other stations. The World Cup, it seems, is safe: the event is too important and too widespread financially to allow one broadcaster to claim sole coverage. Fictional footy programmes on the other hand, haven't provided the richest source for television drama, less still for TV comedy. Golden Gordon, part of the Ripping Yarns series, was an exception. It features Gordon Ottershaw, a 1930s fan so obsessed with his once-great amateur club, Barnstoneworth United, that he named his son after them, ignored his wife's pregnancy and smashed up his house every time they lost. The most recent series is Channel 4's The Manageress, a pseudo-serious drama which depicted the tensions of commanding a team in terms of male prejudice in the sport.

TRACKSUIT MANAGER

Goliath manages to provide almost everything you could want from a soccer supremo simulator – bar graphics. It ignores the aspects of finance and administration and concentrates solely on in-depth strategies. There are 54 computer squads, monthly diaries (with scouting reports) and wide scope for different tactics. However, the most original aspect is the match description: it's like 'watching' a radio commentary: a line-by-line account of what's happening which brilliantly recreates the unpredictability of a football match.



YEAR WE GO

THE YOUNGEST player ever to appear in the English League was Albert Geldard of Bradford Park Avenue against Millwall in 1929 – he was just 15 years and 158 days old. This record was only surpassed by Andy Awford of Worcester City who, in 1987 made the youngest ever appearance in any competition at the age of 15 years and 88 days. The oldest player to appear was Nell McBain, 52 years and four months old when he played for New Brighton against Hartlepool in 1947 – he was their manager and had to play in an emergency. Stanley Matthews made his last appearance on the 6th February 1965 at the ripe old age of 50 years and five days.

● In September 1896, Blackburn Rovers played Liverpool: seven goals were scored, but only one was allowed. Blackburn had three goals disallowed for offside and one because the ref blew for half time. Liverpool had one discounted for offside and one for scoring from an indirect free kick.

● In 1951, 100,000 people turned up to see Pegasus play Bishop Auckland in the FA Amateur Cup Final. Nine years later, a crowd of 327 watched the same two teams play a friendly.

● On 12 May, 1971, England played Malta. During the course of the game the ball didn't cross the England goal-line once, and Gordon Banks (England's goalkeeper) didn't receive the ball directly from a Maltese player at any time.

● During a Third Division North match between Crewe and Bradford in 1924, four penalties were awarded in five minutes, a League record.

● One of the most successful team runs in history is that of Queen's Park: from their formation in 1867 until February 1876, they didn't lose a single match, remaining unbeaten for nine years.

● Aston Villa's ground used to house an aquarium before football moved in exclusively.

● The only English club to play in the Scottish league is Berwick Rangers, the northern-most footballing town in England.

● The longest cup tie on record was played between Bury and Stoke: it took them nine hours and 22 minutes to settle their Third Round FA Cup tie in January 1955. Stoke eventually won 3-2.



JOKES

MARTY Feldman once said that comedy, like sodomy, is an unnatural act. In this case, Bobby Robson is performing an unnatural act in the picture above, and Birmingham City must have committed more unnatural acts than any other football club. Why else would they be the brunt of jokes like these?

I phoned Birmingham City to ask what time the game started. They said: "When can you get here?"

Birmingham City were playing at home to Aston Villa on Saturday. Villa's coach broke down on the way, so they didn't turn up until half-time, by which time Birmingham had taken a 2-1 lead.

When do Birmingham City kick off? Every fifteen minutes.

There's these two arabs in the desert, miles from anywhere. The first one turns to the other and says: "I hear the Blues lost again."
"How do you know?" enquires the second.
"Well, it's Saturday, isn't it?"



COIN-OPERATED SOCCER

Soccer coin-ops, like their home computer counterparts, have swayed between side-to-side and overhead scrolling displays. The original Pong can claim a slice of this history as the first 'overhead' game, featuring limited end-to-end play with opponents defending a 'goal'. However, the credit for the earliest true footy simulation must go to Atari Football. Its basic blip-blip sound and up-down paddle controls passed for soccer if you stretched your imagination — to near breaking point. Temco's World Cup was a fair attempt at capturing the thrills and speed of a live game, but Sega's Kick 'n' Run was a major step forward in the computerised adaptation stakes. Featuring four-player action (a hacked-down version was made available later), it relied on foot pedals, joysticks and fire buttons — unfortunately, this complexity made it as hard to control as it was fun to play. SNK's Fighting Soccer (a more accurate translation of the Japanese would have been 'Competitive Soccer') broke a few moulds by ignoring the rules of real football and creating a simplified version with huge sprites and a comparatively tiny pitch. But who knows what tomorrow will bring? How about manipulating a ball on a wire to affect your player on a giant 3D screen? It could happen...

WAXING LYRICAL

Nice one Cyril,
Nice one son;
Nice one Cyril,
Let's have another one!

WRITING soccer lyrics isn't as simple as you might think. It requires a command of several complex elements: the ability to write doggerel, an unsurpassed grasp of cliché, and a rousing score to set it all to. Some of the older records come out better because they're based on existing popular tunes (West Ham's 'I'm Forever Blowing Bubbles' and Liverpool's 'You'll Never Walk Alone', for example); original footy singles rely on a precise combination of skills. The lyrics have to convey loyalty — all the better if that loyalty can be focussed on one character. Tottenham's 'Ossie's Dream' Cup Final song provides one example — Scotland's 1978 World Cup anthem is even more eulogistic, centring on the charismatic pint-sized manager, Ally McLeod...

We're on the march with Ally's army,
We're going to the Argentine;
And we'll really shake 'em up
When we win the World Cup
For Scotland are the greatest football team.

Meant to inspire passion and glory, it served as an ironic foil to Scotland's failure — they were knocked out in the first round and had a player sent home for alleged drug abuse. Ally McLeod disappeared from the scene soon after, and no one now knows his address. Just as important in creating a song for the fans is the close liaison of simplicity and

THE AMERICAN TOUCH

THE USA has had a couple of stabs at football, both of which have, ultimately, failed. In the 1950s their national side beat England 1-0 in the World Cup, but a lack of newspaper column inches reflected the nation's apathy. In the mid '70s, the North American Soccer League (NASL) was launched, using big-name players such as Pele to attract the crowds. Teams used huge stadia and silly titles, such as the Jacksonville Tea Men, Toronto Metros-Croatia and The Caribous Of Colorado. They also had some pretty colourfully-named stars like Shep Messing, Chud Ben-Tovin, and Ace Ntsoelengoe. However, the most fundamental advances the NASL made were its rule variants — all attempts to achieve bigger attendances.

THE 35-YARD OFFSIDE LINE
Proved just as easy to implement offside traps from here as the half-way line.

THE SHOOTOUT
Introduced in 1977 to decide the results of drawn matches. A striker starting from the offside line attempted to score a goal within five seconds, alone, against the keeper.

OVERTIME
Decided on a sudden-death basis: teams played until the first one scored.

THE MINI-GAME
If a two-match game (regardless of aggregate scores) resulted in a win for both teams, they played an extra hour.

US attitudes to soccer are pretty much equivalent to British attitudes to American Football: it has a cult following, but it's hardly life and death. Once the big-name stars had left the NASL scene, attendances plummeted. More hopefully, American soccer is currently witnessing a revival: the national team qualified (just) for this World Cup, and are hosting the next in 1994.

repetition. England's 1986 World Cup song 'This Time' makes sure even the slowest football fan's mind gets the message:

This time, more than any other time
This time we're gonna find a way
Find a way to get away this time

Finding that simplicity wasn't enough, the 1988 England European Cup squad hired the 'sound' of Stock, Aitken and Waterman to impregnate the genre with a characteristic linguistic pattern: lyrics that were basic, colloquial and clichéd...

If we do it right
We're gonna get there if we do it right
'cos we feel inside that we can make it
and the time is right
We can face the stormy weather
Just as long as we can be together

Club records have almost always been dire — but fans buy them anyway. Sometimes the fans even sing them: Blackburn Rovers' 1973 B-side hit 'Come On The Rovers' was sung/screeched by the Blackburn End Choir:

No matter what the weather,
No matter where they play,
Good old Blackburn Rovers,
We'll cheer them all the way.

Soccer songs, it seems, are finally coming of age. Liverpool's half-decent Anfield Rap was regarded by some non-Scousers as the best thing since Hoddle and Waddle, and New Order have just penned the words and music for England's 1990 World Cup song. How long will it be before Paul Gascoigne quits the pitch for the Stock, Aitken and Waterman stable?

THE FUTURE BEGINS TOMORROW

SANTIAGO, the vanguard of world football, recently launched an experiment which could provide the most

radical change in the history of soccer rules. It's proposed that the offside law be abolished, throw-ins be replaced by kick-ins, corner-kicks are taken from wherever the ball crosses the touchline, no points for a goalless draw, and an extra point if you win by three goals or more (a matter proposed in England in the '70s). FIFA approved the new rules on an experimental basis in February, and they are currently undergoing a trial period.



CLICHES AND EUPHEMISMS

HOW much of Tommy Brown, Fulchester United's supremo, is in every soccer boss? Would any of the real big cheeses find anything strange in the following fictional manager's account of his side's 3-3 draw?

"Football was the winner out there today. The lads were a bit out of shape after the break, but this result still keeps us in touch with the leaders. We had all the chances, but at the end of the day their boys fought back bravely: it was all end-to-end stuff packed with goalmouth incident.

When they took the lead with a couple of grass-cutters I was as sick as a parrot: it was well against the run of play. The ref wasn't on our side, either: I didn't see the incident properly, but when Gripper lunged at their winger, I thought 'the plastic's out', but he came off for an early bath. We were down to 10 men, but that can often be a disadvantage to the team with a full squad.

Then Kev got injured and I thought 'it's all over: just when we need a run of good luck, someone sticks his studs in our goal—scoring supremo.' We gave him a good scrub with the magic sponge and he was as right as rain: it takes more than a knock to unsettle the lad.

Two-nil down at half time, so I said to 'em, 'It's not over till it's over: it only takes a second to score a goal. They're a good cup team, but they can't do the business when it comes to the crunch. The league's a marathon, not a sprint.'

The second half we played like a dream. Sniffer stuck a toe—poker right in the top corner, then the boy Lenny done tremendous with a pinpoint effort that left their keeper stranded — it went in like a thunderbolt. I thought we were home and dry when Kev tucked one away in the old onion bag — it's not often he gets one off the bonce, but they all count. And when Nobby rattled the stanchion with that powerblaster, I thought 'it's all over bar the shouting'. Then up comes their striker and — all credit to the lad — he sticks a great shot between the pegs, sweet as a nut.

One door opens and another slams in your face — but that's football. It could have been so different. Still, I'm pleased for the lads. When all's said and done, it could have been a real six-pointer, but one point is better than nothing.

GIMMICKS

FOOTY gimmicks appear periodically — during world cups for example. In 1966 English commercialism really took off: millions of key-rings, mugs, ash-trays and books portrayed the tournament's mascot, a lion called 'World Cup Willie'. The '70s saw further market development in the shape of club lampshades, pennants, photos, mirrors and crests. However, perhaps the most bizarre of all is a world cup spin-off: Williams' 1980s pinball machine, World Cup, was endorsed by no less a celebrity than Michel Platini, he of the deft footwork and wide trousers.

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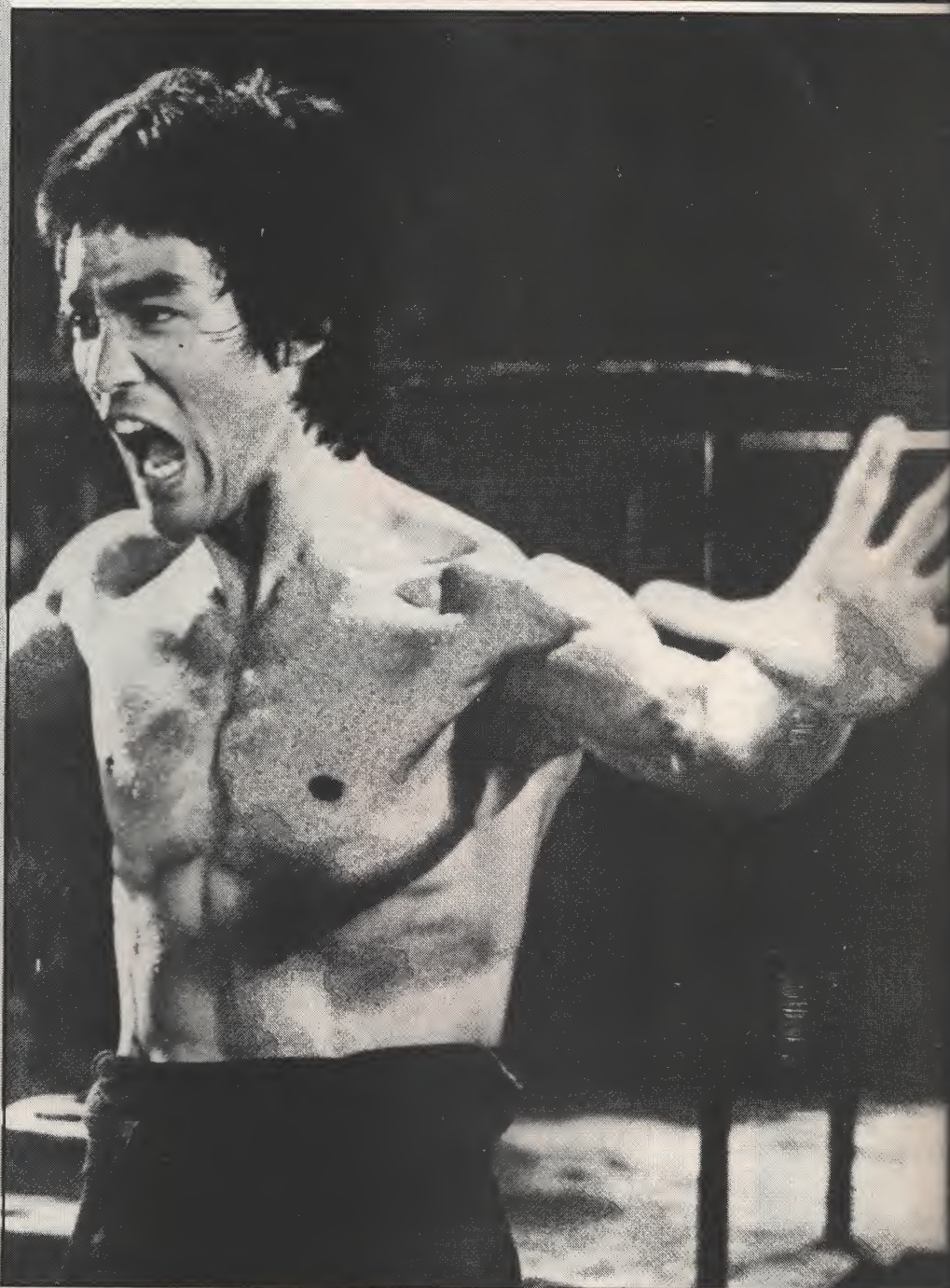
SUPERLEAGUE
SOCCER
Impressions,
Riverbank House,
Putney Bridge
Approach, London
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Tel: (071) 371 9191

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TRACKSUIT
MANAGER
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Industrial Estate,
Pontifract, West
Yorkshire WS8 2IN
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AAAAAWWWWWWEEEEEEEEAAAAARRRRRGGGHH!



**SORRY BRUCE, BUT YOU SHOULD HAVE ASKED YOUR NEWSAGENT TO
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NEXT MONTH!

The One goes oriental mental and combat crazy. The facts, the fiction, the films, the fighting stars, and of course the games. Everything from Ninja Warriors to Ninja Turtles.

PLUS!

THE ENCYCLOPEDIA OF 16-BIT GAMES
As the ball begins to roll, it gathers moss in the form of more Play Guides for all the family. There's more maps for US Gold's Crack Down, the start of Activision's Hammerfist and US Gold's E-Motion, and plenty more besides.

NOT FORGETTING...

The usual unbeatable combination of news, reviews, interviews, and Work In Progress.

ON SALE AT MAGAZINE HAVENS ACROSS EUROPE FROM JUNE 28

WE'RE FIT, WE'RE ALIVE, BUT WE'RE NOT BACK HOME

107

LOST PATROL



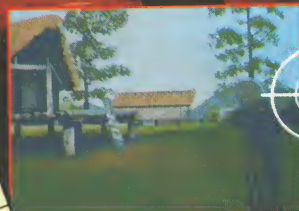
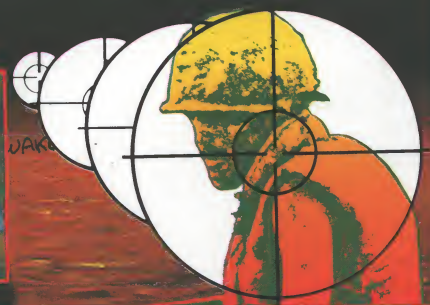
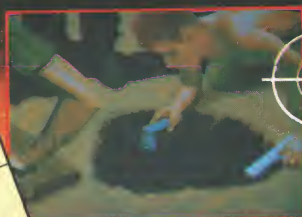
"Polished until it sparkles,
The Lost Patrol features
animated screens the like of
which we've never seen before"
The Games Machine

THE
ONE

1965 JUNE

Monday seven survivors all looking forward to a real cup of coffee, a piece of mom's cake pie, and then it happened - our chopper took a hit, but he won't be crash landing - our pilot managed a soft landing. "I Love Lucy" again.

Tuesday We've been foot stamping a wide flat trail but it's slow, dangerous curves are flanked by impenetrable bush. I know Charlie knows we're here - maybe we can surprise him, maybe not - that's just one thing that helps our squad - I gotta figure out how it is before the morale factor becomes our worst enemy.



ocean



AMIGA
ATARI ST

JUNE
1990

adidas

CHAMPIONSHIP FOOTBALL

Natural and responsive player movement and with the most simple of one-touch joystick control ensures

EXCITING and AUTHENTIC SOCCER ACTION,

Realistic close-ball control, computer aided team control and the micro's constant

"flow of play"

monitoring all add up to make this the easiest yet most rewarding soccer game ever devised for the home computer.

TAKE ON THE WORLD!

choose your opponents from the 24 World Championship teams - each have their own styles, strengths... and idiosyncrasies! You will delight at the on-screen action, realistically flowing animation,

automatic team response

and the easy to follow icon-generated action choices. This game is

the choice of all football players,

those who love playing the game instead of wrestling with the joystick... in Adidas

Championship Football

YOU MAKE THE PLAY!

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THE CHANGING OF THE GUARD

[illegible]

1000

Response	Percentage
Yes, the U.S. should take action to reduce global warming	85%
No, the U.S. should not take action to reduce global warming	15%

100

1. *Journal of the American Medical Association*, 1997; 277: 1039-1043.



Abstract



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MEMBERSHIP

Abstract

of the layers. These differ

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THE LEVEL

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1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Conclusion**
 6. **References**

1. *Journal of the American Medical Association*, 1997; 277: 1001-1005.

competition, a new deal is being struck. It is being offered in the form of a new agreement, one that would allow the companies to continue to operate in the U.S. market, but with a new set of rules. The new deal is being offered by the U.S. government, and it is being offered to the companies in the form of a new agreement. The new deal is being offered by the U.S. government, and it is being offered to the companies in the form of a new agreement.

and from 1980 to 1982, the average was 1.35. The average for 1983 was 1.35.

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CRACK DOWN
US Gold



LEVEL ONE

THE BARRACKS AND MAIN GATE

Level Traps
Enemy Traps
Secret Traps



LEVEL TWO

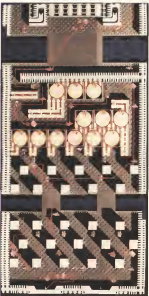
THE MINES

Level Traps
Enemy Traps
Secret Traps



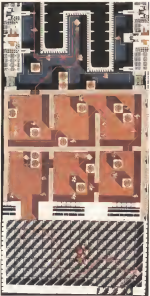
LEVEL THREE

THE REFINERY
Security Guards
No Traps



LEVEL FOUR

THE CONTROL AND
TRANSPORT ROOMS
Security Guards
Heavy Armory Traps (Transported by



GETTING **1-800-4-A-BOY**

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The second way to get a vertical column is to add up a chain reaction starting from a single bit in a chain. There are many more efficient ways to do both the above.



Orange River flows into the sea. The salmon species in the river is thought to have a disrupted life cycle, but it is not clear why the fish are dying. The species is thought to be a native of the river.



KLAN

SLAM is a colorful, infectious game of the slapstick. The basic premise is simple: a player (called a "slapper") takes a turn and a "fly" (which looks like a cartoon fly) is thrown. The fly can be thrown in any direction, but it must be caught by the player. If the fly is not caught, it is thrown back into the air. The player who catches the fly then becomes the "slapper" and the game continues.



The game is played through successive levels with a shared objective for each — though the general objective is simply to win. The basic gameplay involves the player to land the car on the board and then to throw the fly. The fly is thrown in any direction, but it must be caught by the player. If the fly is not caught, it is thrown back into the air. The player who catches the fly then becomes the "slapper" and the game continues.

When it starts to rain, the first level is the slapper. Any time it rains, the slapper is the player who is the slapper. The slapper is the player who is the slapper. The slapper is the player who is the slapper.

Also, landing the car on the board and then the fly is the slapper. The slapper is the player who is the slapper. The slapper is the player who is the slapper.

And that the fly is the slapper. The slapper is the player who is the slapper. The slapper is the player who is the slapper.

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VERTICAL MOVEMENT: A DIRECTIONAL

SLAM	50	1,000	5,000
SLAM	10,000	10,000	10,000
SLAM	10,000	10,000	10,000

SLAM is a colorful, infectious game of the slapstick. The basic premise is simple: a player (called a "slapper") takes a turn and a "fly" (which looks like a cartoon fly) is thrown. The fly can be thrown in any direction, but it must be caught by the player. If the fly is not caught, it is thrown back into the air. The player who catches the fly then becomes the "slapper" and the game continues.

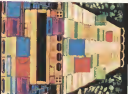
THROWING UP

SLAM is a colorful, infectious game of the slapstick. The basic premise is simple: a player (called a "slapper") takes a turn and a "fly" (which looks like a cartoon fly) is thrown. The fly can be thrown in any direction, but it must be caught by the player. If the fly is not caught, it is thrown back into the air. The player who catches the fly then becomes the "slapper" and the game continues.



OFFICIAL

SLAM is a colorful, infectious game of the slapstick. The basic premise is simple: a player (called a "slapper") takes a turn and a "fly" (which looks like a cartoon fly) is thrown. The fly can be thrown in any direction, but it must be caught by the player. If the fly is not caught, it is thrown back into the air. The player who catches the fly then becomes the "slapper" and the game continues.



A CASE HISTORY

SOLOX FOR THE LUNATIC FRINGE: A CASE HISTORY
by John R. Brown, Peter J. Brown, and John A. Brown

THE SOLOX CP-4 high-speed logic synthesizer has been used by the authors to synthesize a 100,000-gate logic circuit for a 100,000-gate logic circuit. The authors are currently working on a 100,000-gate logic circuit for a 100,000-gate logic circuit.

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Figure 1: A 100,000-gate logic circuit for a 100,000-gate logic circuit.

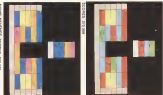


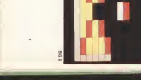
Figure 2: A 100,000-gate logic circuit for a 100,000-gate logic circuit.



Figure 3: A 100,000-gate logic circuit for a 100,000-gate logic circuit.



Figure 4: A 100,000-gate logic circuit for a 100,000-gate logic circuit.



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THE TRAP 'N' STAB

One of the most common traps is the 'trap 'n' stab'. This is a trap in which the goalkeeper is positioned in the goal, ready to stab the ball into the goal. The goalkeeper is positioned in the goal, ready to stab the ball into the goal. The goalkeeper is positioned in the goal, ready to stab the ball into the goal.



THE CLEARING CORNER KICK

One of the most common traps is the 'clearing corner kick'. This is a trap in which the goalkeeper is positioned in the goal, ready to clear the ball into the corner. The goalkeeper is positioned in the goal, ready to clear the ball into the corner. The goalkeeper is positioned in the goal, ready to clear the ball into the corner.



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ATTACKING

FORMATION of goal-scoring, the most common formation is 4-4-2. During attacking play, usually when the ball is in the attacking half, you can negatively affect the opponent's defense by using a 4-4-2 formation. This formation is based on the 4-4-2 formation, which is a common formation for attacking play.

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the 1990s, the most common type of cancer among African-American men. In fact, prostate cancer is the leading cause of cancer death among African-American men, with a death rate that is 25 percent higher than that of Caucasians. The reason for this disparity is not clear, but it may be related to differences in the biology of the disease or to differences in the way the disease is treated. In any case, it is clear that African-American men are at a higher risk of dying from prostate cancer than Caucasians. This is a serious problem that needs to be addressed. One way to do this is to increase the awareness of the disease among African-American men. Another way is to improve the quality of the medical care that they receive. Both of these things need to be done if we are to reduce the death rate from prostate cancer among African-American men.

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It's not an accident that the most common type of accident is a fall. Falls are the leading cause of death and disability in the workplace. In fact, falls are the leading cause of death in the construction industry. So, it's not surprising that the most common type of accident is a fall. Falls are the leading cause of death and disability in the workplace. In fact, falls are the leading cause of death in the construction industry. So, it's not surprising that the most common type of accident is a fall.

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THEY HAVE TO BE THE BEST

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1. The first step in the process is to identify the problem or issue that needs to be addressed. This involves gathering information and understanding the context of the problem.

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Comments: The Department of Health and Human Services (HHS) is currently reviewing the comments received on the proposed rule. The Department is currently reviewing the comments received on the proposed rule. The Department is currently reviewing the comments received on the proposed rule.



Age Group	Total (%)	Male (%)	Female (%)	Unknown (%)
18-24	15	10	20	5
25-34	25	15	35	10
35-44	35	25	45	20
45-54	45	35	55	30
55-64	55	45	65	40
65+	65	55	75	50

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